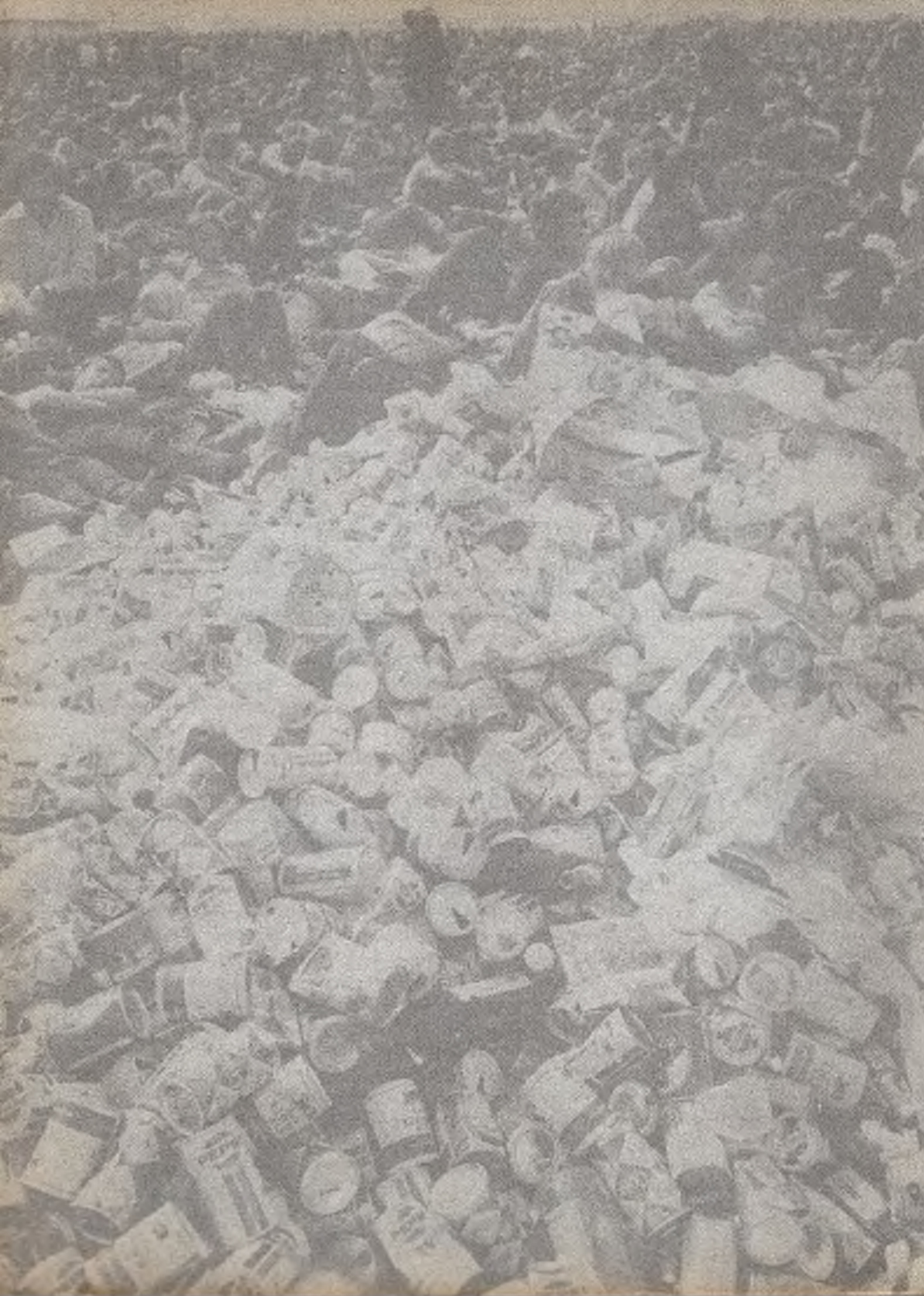


VAN MENS TOT MARIONET

HOE
IMITATIE
DE MENSELIJKE MOGELIJKHEDEN
BEPERKT TOT CONSUMPTIE

HANS FERRÉE





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FROM HUMAN TO PUPPET HOW IMITATION LIMITS HUMAN POSSIBILITIES TO CONSUMPTION

HANS FERRÉE

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Happiness is flawed by comparison



Happiness is the renunciation
of all passions and desires

Ask people what they hope to find in life, and you'll get one answer: happiness.

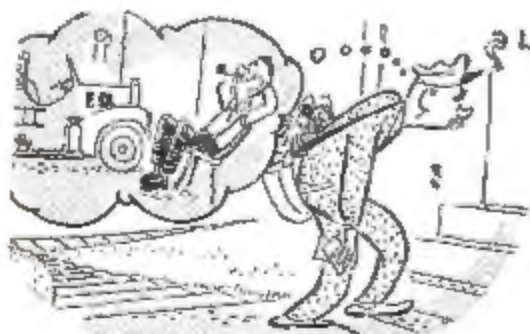
Ask them what they mean by happiness, and you will get almost as many different answers as there are people. If you sweep all those different answers together and try to distill a general definition from them, you get: happiness is more than you have or are - more money, more power, more wealth, more freedom, more status, and so on.

This is as true for the millionaire as for the beggar, for the king as for the lackey, for the general as for the recruit, for the director as for the errand boy, for the pope as for the pastor. Although... in the religious and charitable sectors of our society, the most people seem to be found who are happy, or at least satisfied with what they are and do. Probably because they have been most deeply influenced by famous predecessors such as Moses, Christ, Mohammed, Buddha, to name but a few of the Wise Men who have taught the people since time immemorial that happiness and peace can only be found in one place, namely in one's own heart. Unfortunately, this advice was given for free and the fate of free advice is that it is not listened to. That is why psychiatrists and management consultants always get paid handsomely. Apart from a few people who are satisfied with what they have and are, and who therefore

often labeled as 'odd', the thinking and actions of all people are determined by desire for what other people have and are. All people, men, women and children, poor or rich, white, black, brown or yellow, suffer to a greater or lesser extent from Piggelmee syndrome.

You know the fairy tale, right? The little man Timpe Te (renamed Piggelmee by Van Nelle 50 years ago for advertising purposes and better known by that name to many) lived with his wife in a very poor state in an upside-down pot. One day the little man caught a Magic Fish. He released the fish and as a reward he was allowed to wish for whatever he wanted. Now the little man Timpe Te was such an oddball who was satisfied, but he let himself be egged on by his wife. She first wanted a real house. That was arranged by the Magic Fish. Great joy and happiness in the Timpe Te household. But not for long. The house had to become a palace. No

From Human to Puppet



The grass is always greener on the other side...

point for the Magic Fish. Done. But yes, in that palace, with servants and everything, Mrs. Timpe Te soon began to get bored. That palace wasn't it either. She wanted to be king. And then emperor. And then pope. That was all possible. But when she had obtained the highest position on earth, she still wasn't happy. She didn't just want total power on earth, she wanted omnipotence. That was too much for the Magic Fish and he undone all his good deeds. At the end of the fairy tale (in the original (?) version by Grimm) the couple is just as poor as at the beginning. With the little woman moaning with regret, of course.

The fairy tale of Rome It is always fascinating to see how stories from ancient times, which have been handed down from generation to generation in all kinds of variations in all countries, predict how badly things will end for the person who cannot control his eternal hunger for more. The way of telling changes, but the gist remains the same.

For the good listener, there is no essential difference between the fairy tale about the Timpe Te couple and the Report of the Club of Rome. Both predict disaster if people do not moderate their desires. However, it is all butter on the gallows. We are not served by prophecies of doom. We want to keep it pleasant. Van Nelle saw that very well fifty years ago.

That is why the ending in the commercial version of the fairy tale (of which about 100,000 copies are still sold each year, an indestructible bestseller!) has been changed. True, here too the temporary 'welfare environment' of Piggelmee and his wife has completely gone to hell again. But what remains as a solace is consumption. You can guess what. Well, that's how it is with us. Ten thousand years ago we had a

Piegelmees and the magic fish



Ten years ago we laughed as hard at environmental pollution as we do at the energy problem today.



Let's consider the energy problem approach more wisely.

Teen president scientists think like that. Ten years ago for what? We have bet indeed first.

Let's consider the energy problem approach more wisely.

We have the oil crisis considering the consequences of energy scarcity may be. Let's consider the energy problem approach more wisely.

Let's consider the energy problem approach more wisely.



be frugal on gasoline like late drives. They are economical on our electrical devices, then you have to be careful with the electricity that is late work. Are we careful with our Lazuli, then we must also be careful with the gas so we can get on it.

The energy that the earth can certainly do it. The earth has enough energy for centuries of years to stockpile oil and gas and coal that we have, too.

Fortunately, energy seekers are all over the world but replacements for the fuels are not. They do need time for that. Time we must give them by being sensible with our energy.

Wise with energy.

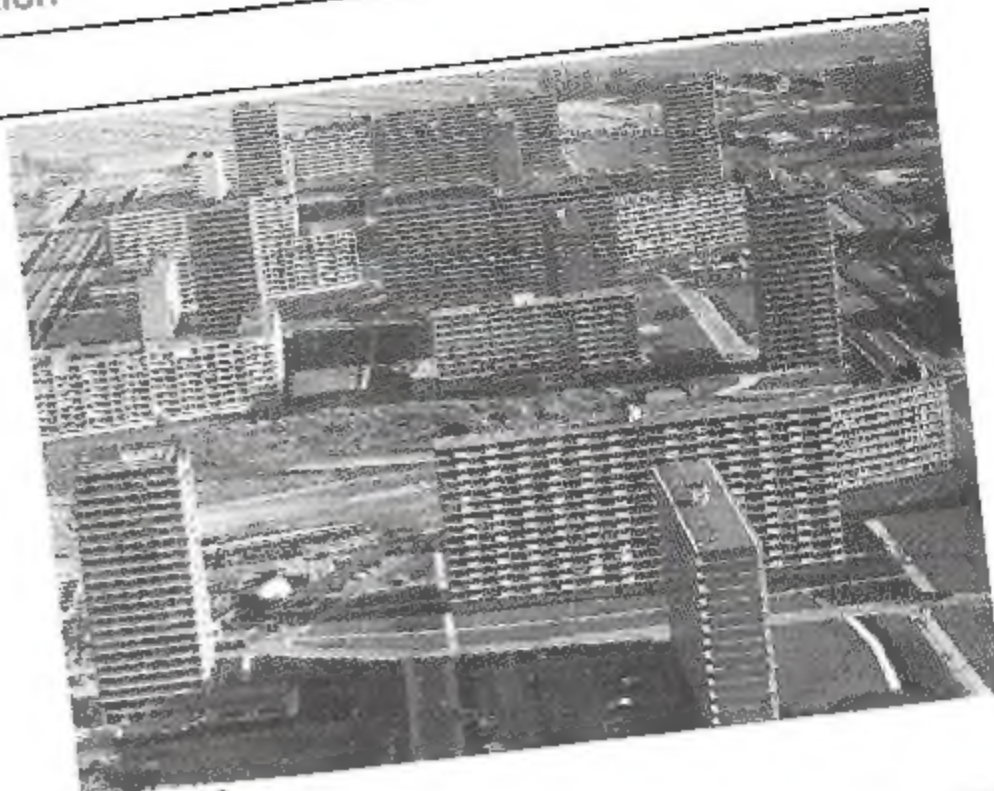
a club to earn a living, a bearskin to protect us from the cold and a hole to live in. Apparently not happy with our lot, because we have done everything to improve it. Invented a lot. The wheel. Aspirin. The tower block. You name it. From raw beans we have ended up via potatoes with lard to 'chicken for every day, for everyone'. But yes, chicken every day is not that either, and certainly not if everyone has it. And so we end up via fondue and tournedos Rossini to lobster and caviar. Not everyone yet, but it's only a matter of time. And by then, that lobster and caviar will be made from soy flour with lobster or caviar flavor. Imitation luxury for the masses.

From the bearskin we have arrived via chain mail, hoop skirt and jeans at a closet full of clothes. Something different for every occasion and... 'put on different clothes, then quickly put on another Timex'.

From the cave in which our ancestors lived, we have come via the sod hut of Ellert and Brammert, the barracks houses in the Amsterdamse Pijp and the average through-houses to the drive-in houses and semi-detached bungalows. Complete with living pit, American kitchen, ev and deep-freeze.

Is that the end of the road? No, that's just the beginning. While some 1500000000 people in Africa, Asia and South America are still in the sod hut stage, without electricity, gas and water, In Europe alone, some 1,500,000 families have a second home. Especially for recreation and vacation.

Progress through comparison
It has long been thought that human needs are finite. That every person will reach a point in his life sooner or later when he says: 'Ziczo, enough is enough, I have



Progress?



1500000000 first huts



15000000 second homes



and the pocket edition for the second home

Why in the cozy attic house student couple

Ruding often has chicken on the table.



The decorated soft drink.



Crunchy Snacks from Smith's



The trend continued

good food, I have good clothes, I have a good house, I am happy like this'. It is a delusion that is sincerely believed in to this day by hundreds of millions of simple souls who understand nothing of their own motives and who have too short a memory to remember what made them happy last year. Even. Yet already in 1899 the Norwegian-American sociologist Thorstein Veblen, about whom more later, cynically but unyieldingly demonstrated in his famous 'Theory of the Idle Class' that there will never come a moment when man says: 'That is enough, I desire nothing more'. And the world-famous economist Keynes also distinguished fifty years ago between absolute needs (food, drink, warmth, sex) and relative needs that give us a feeling of superiority. He called the latter needs, like Veblen, insatiable; simply because these needs change from place to place and from time to time. With the minimum income that someone enjoys here and now, he can live like a notable in Greece and like a king in India. Homes that were considered ideal for families of five twenty years ago are now considered suitable for single people. The 'modern' flats that they are proud of in Hungary are, in our opinion, crisis barracks. French fries, a festive treat ten years ago, are now a snack. And so on. In other words: it is impossible to determine what 'good food', 'good housing', 'well-dressed', or what 'prosperity' and 'welfare' mean, because the standard you use today is already outdated tomorrow. And because the luxury of one country is already poverty in another.

And the pride of one class is the shame from the other.
Since the aforementioned invention of the

wheel humanity finds itself in an unbelievable stop the process we call progress. And that progress has as its engine the envy energy that comes from comparison. But while comparison with the past, or with people or countries that are less fortunate than us, could make us satisfied, we have the strange, somewhat masochistic preference to compare ourselves with people or countries that are further along in material terms. That comparison is therefore to our disadvantage, makes us dissatisfied and stimulates us to further material progress. According to objective standards, the modern affluent man travels further than Alexander the Great, has more wisdom at his disposal than King Solomon and can bathe in greater luxury than Cleopatra. But he does not realize that, so he does not feel like the king of the world. But he does realize that his neighbor has a bigger barbecue in the garden, or a more expensive car in front of the door, or a more posh woman at his side. And that hurts.

Or he reads in the newspaper that other people get paid more for their work. And he feels deprived. Or he sees on television that other people pouring themselves a drink at the house bar in their spacious villas at every opportunity. And he thinks: 'They do, why not me?' Or he hears tall tales from his brother-in-law about a holiday to Bangkok. And he feels poor with his week in Mallorca. Or he reads in an advertisement that you are only really chic if you have a real cowhide living pit. And he suddenly feels poor with his excellent corduroy sofa from five years ago.

Or he sees in the cinema what an exciting sex life other people have. And that frustrates him. It seems as if man himself has no expression



... no example ...

... an example ...

can indicate what he actually wants or is looking for, and that is why he always mirrors himself on others. On real people in his environment. But also on fictitious figures from the world of entertainment. Reality and fiction, feasible map and daydreaming mix into a confusing mush in which man has completely lost himself and his mess. The only thing he knows how to do is to participate in a system of cogs and wheels, and although nowadays you hear the question more and more often in fashionable circles: 'What are we actually doing?', the vast majority just keeps going. Because thinking hurts and you don't know how to escape 'the system'. Obligations, responsibility, prestige and an acquired luxury that one no longer wants to give up, reduce life to an addiction to consumer stimuli. One feels 'somewhere' that one is not happy, but does not want to admit it. With every purchase one makes, one wants to prove to oneself and others that happiness is indeed possible. In *Deliver Us from Love*, the Danish feminist Suzanne Brøgger writes: 'Every time a new thing enters the picture, one can register a joy that lasts for a day or two. Perhaps they even go to bed together, because in many marriages the purchase of new things gives a feeling of renewal in the relationship'. That sounds very cynical, of course, but that does not make it any less true. People have become so alienated from their own spontaneous feelings that they imitate the feelings presented to them by the mass media.

industry based. That promises satisfaction. Satisfaction is lacking. What does the porn consumer do? They buy new porn, again and again. Always hoping for a satisfaction that never comes. But what was once the 'secret' of the porn industry to bind buyers to it forever, has now been the driving force of the consumer society for years. Day in, day out, the consumer is bombarded with promises of a better, richer, more interesting, happier life. If only he... fill in the blank: buys this or that, does this or that. The examples are shown to him, he only has to follow them. And he does. To the point of absurdity. Always different, more, more beautiful, better. There are people who have a hard time with that. Cultural pessimists see man degenerate into a consuming puppet who is manipulated by advertising. In this book I want to show that the consumer is not the victim of a manipulative mafia, but that he himself plays the leading role in the 'Game of Illusions' that we call Life. Every person has the opportunity to be himself, but apparently he has such a low opinion of himself that he always wants to be someone else. Well, to meet that need a gigantic worldwide industry has arisen that produces the pacifiers with which people fool themselves and others on an assembly line and in ever increasing quantities. Should we be sad about that? Rather not. Cultural pessimists incessantly point to the 'evidence' that we are on the wrong track. More and more aggression, boredom, loneliness. Alarming increase in alcohol and drug use, stress and heart failure, lung cancer and crime. 'Where is this going?' they cry worriedly, and point to the good old days. Well, the good old days are

Where should that go?
Now it turns out that imitating imitation-feelings only gives a short-lived satisfaction. After that, the hunger always comes back again and in a stronger degree. The whole porn-

gone forever. In little more than five-
twenty years we are in a new era



Ciao and you belong.

PLACED
and de-activated
up & running

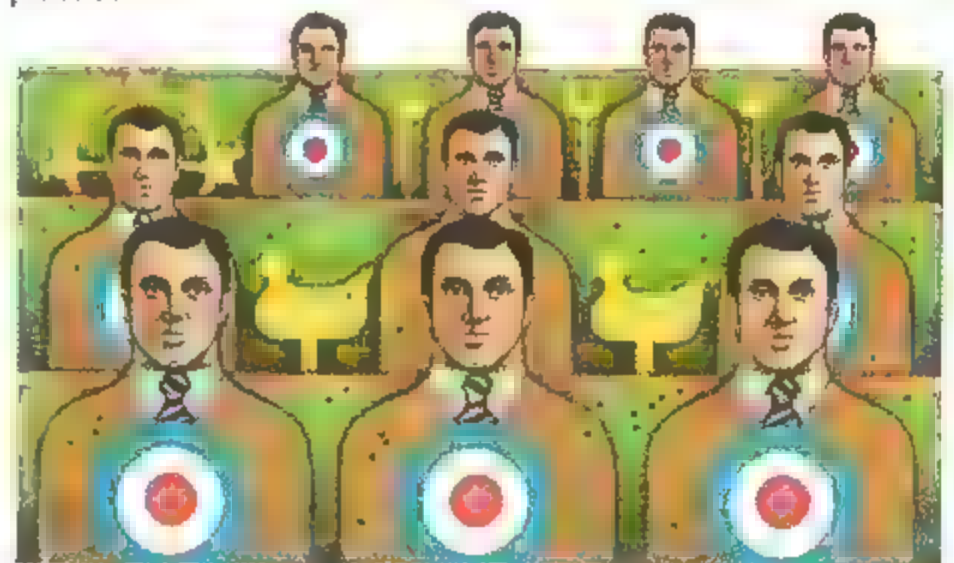


CANADA DRY
Ginger Aletheal in 1935
These substitute was for
alcohol. A sparkling drink that you must taste.



ended up: the age of reproduction. But while the Stone, Bronze or Iron Age changed our motor skills, the age of reproduction changes our minds and our system of norms. Instead of 'walking backwards into the future', as the philosopher of communication McLuhan once called it, we should just calmly look at what we are actually doing. Then we can always decide whether we want to continue playing the game or whether we want to quit. We (still) have the choice of the latter. But this choice is made by

government leaders and union bosses, by economists and politicians, by multinationals and mass media, yes even by our neighbors and relatives. Because there is no profit to be made from people who are satisfied with themselves. Not in money, and not in power.



Not a weak-willed victim



build a
barbecue with the
neighbors

Everyone wants to bathe in luxury, prestige and free time



WC Idi Amin

Anyone who wants to explain human imitation behavior immediately comes to the so-called 'social example'.

In old times, when everything was still clear, there were men who proved their superiority by achieving better results in war and hunting than their tribesmen. By being stronger and smarter, they defeated their enemies and enriched themselves with their possessions. And while their tribesmen were still roaming the forest in search of booty, they were already sitting at home enjoying their currants with the aurochs at the barbecue.

Superiority thus led to possession and to idleness. And was then rewarded by society with power by declaring the superior member as chief. A fair thing. And whoever was chief, of course, enjoyed prestige. Well deserved. However, the descendants of these superior people happily turned things around. When superiority led to idleness, possession and

prestige, then someone who did nothing and owned a lot was 'therefore' superior, they must have reasoned.

The lower echelons of the tribe

naturally looked up to the leaders with awe. And so the reversal of affairs sketched out gradually found its way into the entire social hierarchy. And everyone began to strive for possessions as proof of superiority. And who



Luxury in France

PARIS Saturday (UPI) A car with a private driver is the height of luxury for French women according to a poll. For French men, a medal from the Legion of Honor tops the wish list followed by a swimming pool and a maid. a live-in

who owned property could hire servants to do the work for him.

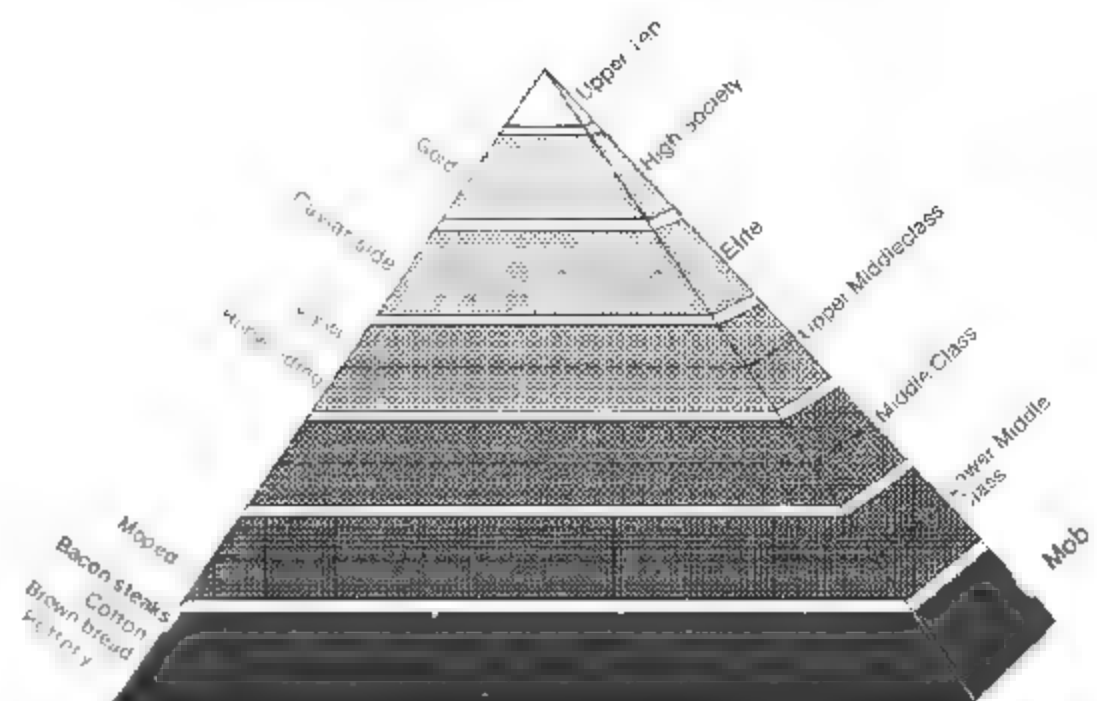
Labor ennobles, but nobility does not labor

In the struggle for status, which followed the struggle for bare existence, productive labor remained beneath aristocratic dignity. And this contempt for labor has perpetuated itself as a cultural value throughout society. Up to the present day. Here you see a picture of the social pyramid as it has looked for centuries. At the top sits the king or emperor. In the past, they were almost divine rulers, as you will remember from your history lessons. Nebuchadnezzar, Tutankhamun, Caesar, Charlemagne... the names do not really matter. They were the boss. Their dominance was based on two things: power and wealth, which at that time were not at all spread out, but united in one person.

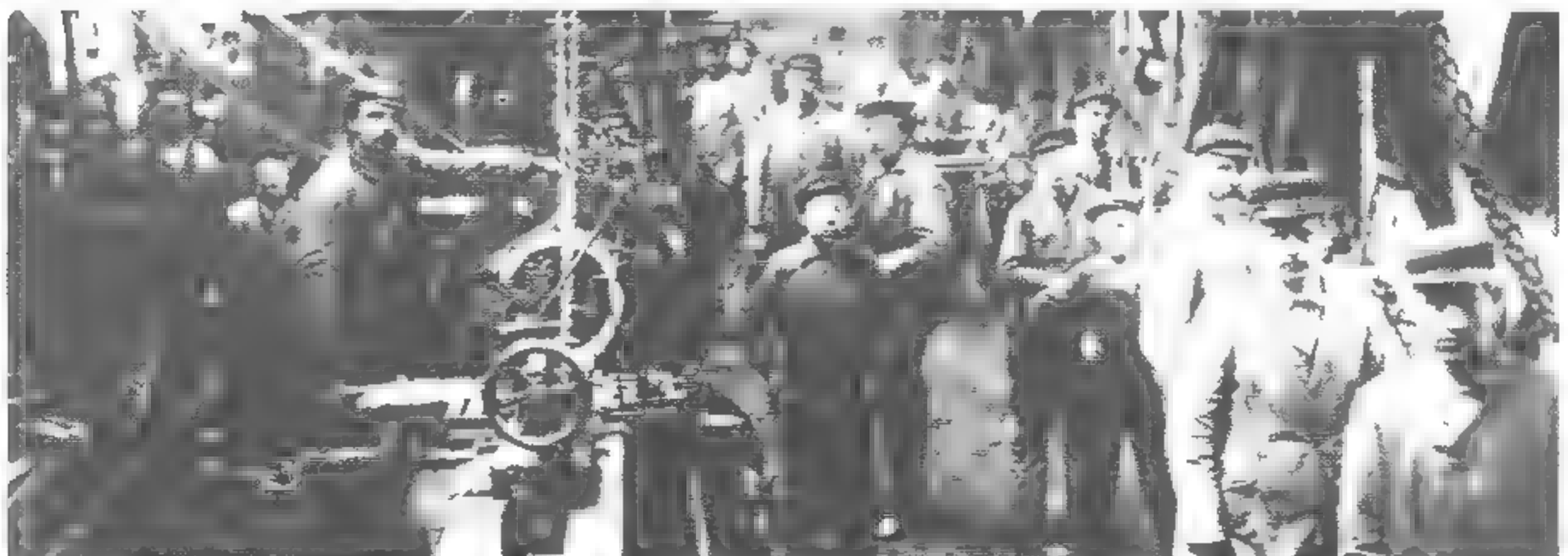
Below that one rich and powerful ruler at the top of the pyramid was what we would now call the 'upper ten': the nobility. Less powerful and less wealthy than king or emperor, but still good for a large castle with lots of servants.

Below them sat the elite of the second plan: the small nobility, stadtholders, high officers and such people. Already a good deal below the king or emperor, but still endowed with many (pre)privileges and therefore also well off. Below them again came the people we would now call notables. And below them again the middle class.

The social pyramid was made up of 'all layers of the population', as it is still called today. Under the merchants of the middle class came the craftsmen. And right at the foot of the pyramid swarmed in dense throngs the Common People of servants, burdened with heavy work for a meager wage. As you can see from the pyramid: the higher in the layer, the smaller the number of people in that



playboy past and present



low, the higher their prestige. This classic social pyramid has withstood all the revolutions that have taken place in the world. Because a pyramid - as we know from Egypt - is a damn solid construction. We still find it everywhere today. In the Roman Catholic Church, where the Pope sits at the top of the pyramid and the ordinary pastors form the foot soldiers. In the army, where the commander-in-chief sits at the top and the Joe Soldier has to do the dirty work. In the business world where the director is the boss, for as long as it lasts, and the workers have to do what they are told from above.

Look Up Sammy

What is the human endeavor now? Exactly: to climb up the pyramid. And why is that so necessary? Because the sun shines above.

Those who sit at the top of the pyramid do not always have to have the nickname 'Sun King', but they do sit in the sun of social prestige. And prestige gives people a more pleasant feeling inside than everything else the world has to offer in terms of fun and goodies.

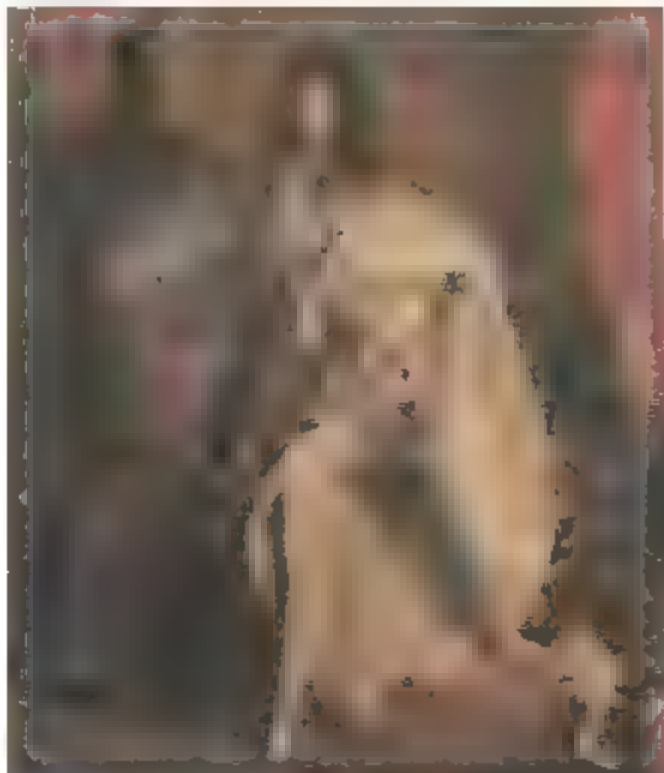
Now, thank God, most people are not as ambitious as Napoleon or Adolf Hitler, who wanted the whole world at their feet. Most people do not look further than one level higher and try to get there. In order to possibly take another step up from there. Nowadays, this is easier than before. The social classes were much more clearly separated then than they are now, and each social class also defended itself much more fiercely against the infiltration of people who did not belong there. Moreover, a lot of positions were blocked for life. You could not become king. Acquiring a noble title with the associated lordship was also only for a few

The chance of making it from pastor to Pope was and is less than one in a million.

If you managed to move up one level during your entire life, for example to become a journeyman master in a craft, or to make it from craftsman to merchant, or from merchant to notable, then you could be very satisfied. Because throughout the centuries, very little has changed in the social hierarchy. A person who was born for a dime never became a quarter. But yes, hope kept life alive and exceptions confirmed the rule. Napoleon proved that at least one soldier carried the marshal's baton in his knapsack. But the majority of humanity had to accept that prestige was not something you could acquire. You either had it or you didn't. The people could gawk at golden carriages, ermine coats and diamond tiaras - but there was no way to get them. Let alone that you could even get it into your ambitious head to acquire such a prominent position.

The fear of going off

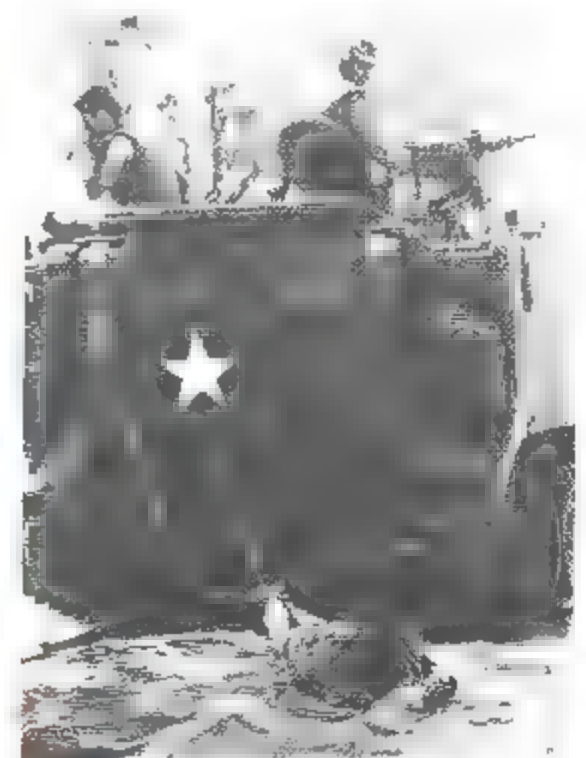
That fact changed when it became apparent that you could lose respect. The first nobleman whose family fortune had been squandered suffered a serious blow to his prestige when it leaked out that he could no longer pay the poulterer. And when he had to sell his castle, his prestige was completely ruined. The terrible feeling of shame that his loss of face in front of sniggering friends and relations, servants and maids must have aroused in him, lives on to this day in all levels of our society. Transformed into the strongest negative driving force that controls our behavior: the fear of 'making a fool of ourselves'. That fear of being exposed, of being 'unmasked' as the schlemiel we think others will find us if they discover us, finds its origin in the fear of being exposed.



the sun shines above



Exaggerated ambitions



dirty work



that... is the cause of a tremendous amount of human suffering through miscommunication. Both at the home-garden-and-kitchen level, and at the global level.

'People can only tolerate a small dose of reality', a wise man once said. They are always busy distorting reality. Both their own reality and that of others. They pretend to be better, better, more handsome than they are. And in doing so they bring lies and fear into their lives.

The fear of making a fool of themselves in front of their friends makes little boys smoke, even though they find it disgusting. The fear of making a fool of themselves is what kept America going in the hopeless Vietnam War. The fear of making a fool of themselves still makes many men brag about their sexual prowess.

The need to appear more than one is, to impress, coupled with the fear of embarrassment, leads people to do and say things they really don't want to. By constantly bending to what they think others expect of them, they deny themselves and block their chance of happiness.



How you feel when they realize you've never had Campari before

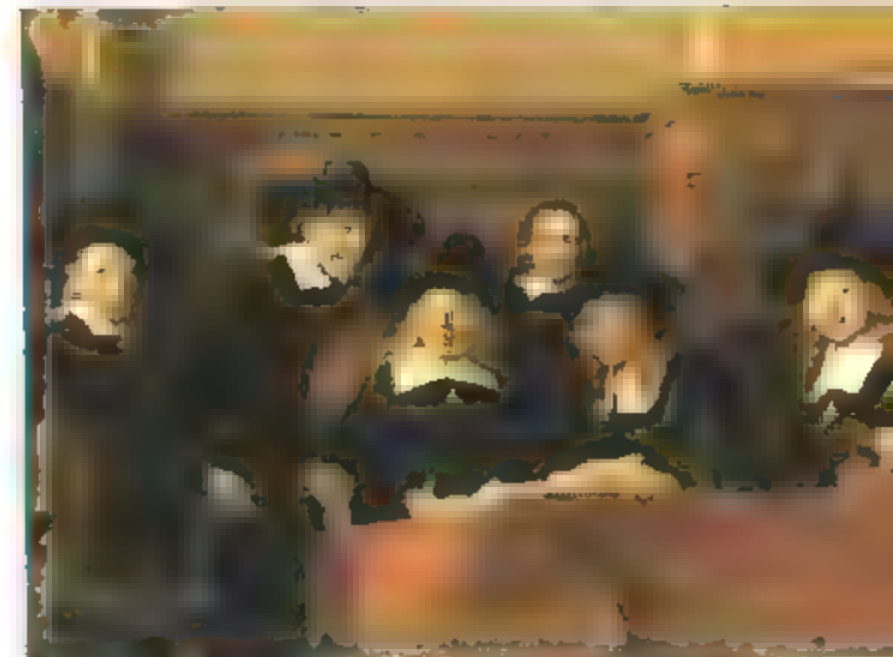
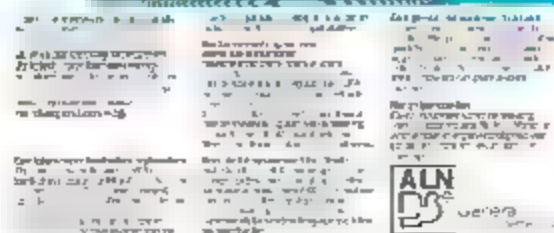


You can buy prestige

But back to our bankrupt nobleman. What happened next? A rich merchant bought his castle, complete with courtiers. The servants, kitchen maids, gardeners and tenants got a new lord, whose prestige was based on money and what you could do with money. That was a new concept. Because it had always been the case in the past that power and wealth were combined in one person, no one had really stopped to think about it.



Wake up... to the pleasure of travel to EUROPE with S&B



The Steel Masters

I don't have to be king, but I want to feel like one

that you need money to maintain or expand your power. The latter in particular is an expensive business and history contains many examples of ambitious rulers who fell because they could no longer pay their soldiers. Noble people, who had always believed that they could survive on their nobility alone in a world that bows, runs and flies to nobility, found themselves confronted with unruly suppliers of goods and services who said: 'I let I am sorry, but I cannot eat your nobility, I want to see money or else you can do it for me'. As a result, more and more noble people found themselves in the unpleasant position of having to encanaille themselves with people without nobility but with money. The powerful and rich entered into a kind of community of interests for mutual benefit. The birth of the banker who lends money in exchange for favors that enable him to earn even more money. But because the banker was the smarter of the two, he not only got more and more money, but also more power. Ultimately, this led to the rise of multinationals, whose activities largely escape government control. But that is not what we are talking about here. It is about the emergence of our current value system.

old elite. Noble descent and culture cannot be bought for money. But the things that symbolize nobility and culture in the eyes of simple people can. Things like a palace of a house, a park with ponds and statues, a stable with horses, crystal chandeliers and gold jewelry, a bath full of champagne, a whole series of servants, having your children cared for by a governess from an impoverished noble family and having your portrait painted by a recognized artist. And so it happened. Instead of the nouveau riche creating their own standards of prestige, they copied the existing ones. Why? Because they too had always been amazed by the lifestyle of people who had been given their nobility at birth. But what does an outsider see of that lifestyle? Only the outward appearance. The rich food. Expensive clothes. Luxury objects. And so on. All things that can also be imitated by people without culture and erudition, but with money. Lumberjacks in Northern Sweden, who earn a lot of money, all have a valuable wing in their house. Not to play on, but to store their drinks in.

Prestige is a communication effect

The prestige and power of princes and nobility have shrunk over time to symbols. But what symbols! Palaces and parks, splendor and pomp, gold and jewels, lackeys in livery, the whole illustrious a spectacle that the people can marvel at.

So what did the money holders do to make it clear that they were the new rulers? They adopted the symbols of the

When oil was discovered in Texas at the beginning of this century, a number of cowboys became millionaires overnight. What did they do? They all had a huge house built for themselves with marble and pillars, and thought: 'There you go, now we are just as important as those old important families who live here'. The well-known mistake of all nouveaux riches. They were therefore not accepted in the environment of the existing elite due to their lack of culture. Then one of those nouveaux riches came up with the idea that you should also be able to buy culture if you have money. Art and antiques, that is. Never before or since in history were so many 'old masters' suddenly discovered as at that time when the Texan oil millionaires felt instant culture



John D. Rockefeller



Indestructible symbol



For \$50,000 - excluding furnishings - your own box in the Texas stadium.

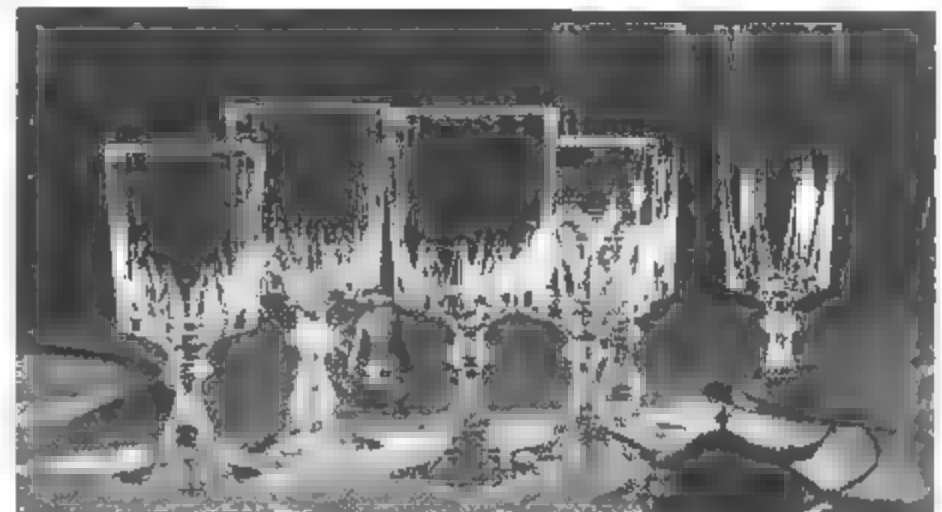
thought to acquire by purchasing paintings. Three quarters of them later turned out to be forged.

No, with money you cannot acquire respectability among truly great people, who have their culture and erudition with them at birth. But truly great people are few and far between. For the vast majority of the people, respectability lies in appearances that they can comprehend, because they have been imprinted with them from generation to generation as symbols of respectability. And whoever now makes use of this symbolic language automatically acquires the respectability that he so longs for. Not from the smaller group above him, but from the much larger group below him in the pyramid.

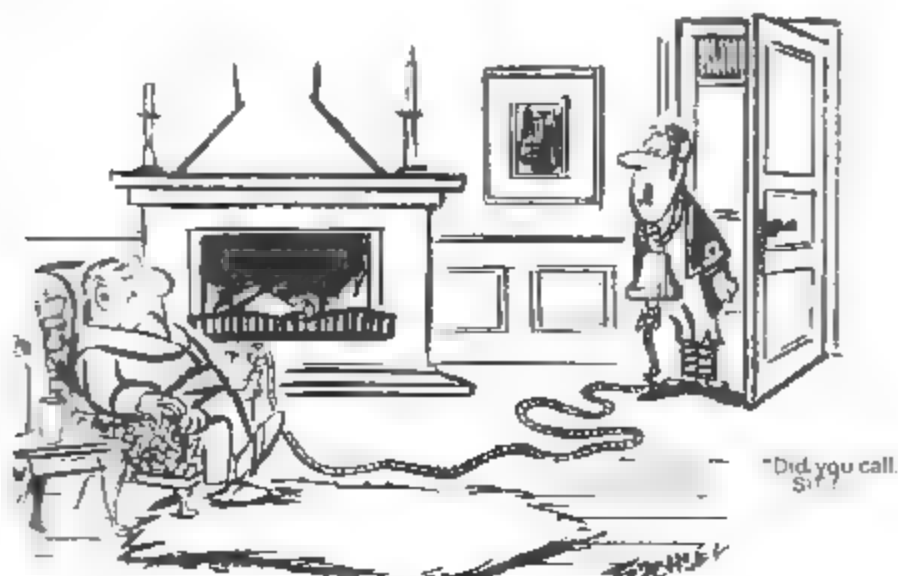
Theory of the Idle Class This process was first explained by Thorstein Veblen in his famous **Theory of the Idle Class**.

Life is about prestige. The delicious, intensely satisfying feeling that others recognize your superiority. We have seen that power has something to do with prestige. Yet you can have power without enjoying prestige. Because power can be obtained, but prestige cannot be forced. Prestige is a gift from your environment. That is why prestige cannot be bought. You can be rich and still not enjoy prestige.

Can you gain prestige by being smarter than others? Yes, now we are moving in the right direction. With smartness you can influence the people around you in such a way that they come to the conclusion that you are superior. What means of communication are available to you for this? Veblen has the terms 'demonstrative consumption' and



Mink and crystal



'demonstrative inaction' was invented.

Those two things have been characteristic of the superior class at the top of the pyramid throughout the ages. And the rest of humanity has always looked at that with envy. With the consequence that the efforts of those people are aimed at also belonging to the idle class as soon as possible. Working shorter and shorter hours. Earning more and more with less and less effort and spending an ever larger part of that income on things that have no 'use', but are nice.

Waste is a form of pleasure What is demonstrative consumption? Any form of consumption that is separate from functional need satisfaction. So no longer eating to satisfy hunger, but for the pleasure. Demonstrative consumption is pleasurable waste because it has no other purpose than to communicate to the outside world that one has such a position in life that one does not have to watch the pennies. Posh people do not finish their plate and calmly open an expensive bottle of wine to take just two sips. Because the wastefulness of more and more individuals is increasing, ever greater problems arise at a social level, the origins of which are insufficiently recognized, although Veblen exposed them as early as 1899.

In 1975, the Dutch people threw away 1,000,000 loaves of bread, which in monetary terms is double the proceeds of the most successful charity campaign ever held in the Netherlands: Giving for Life. In 1977, the Dutch people bought 1,000,000 cans of beer, even though the disposable packaging alone costs a quarter. Apart from the environmental and

raw material aspects, 25 million guilders ended up in the verge. Add to that the 200,000,000 soft drink cans and you get to 75 million, which were voluntarily and gladly paid for the pleasurable feeling of being able to afford this waste. Despite all the cries for help about an impending energy crisis, people continue to buy increasingly expensive cars, for increasingly expensive journeys on increasingly expensive petrol. They switch on more and more lights – not for necessity, but for the atmosphere. Even in the garden. The purchase of all kinds of electrical tools for home, garden and kitchen, the usefulness of which is at the very least controversial, – continues. Anyone who does not yet have an electric knife does not really count anymore.

And that brings us to the area of 'demonstrative idleness'. What is that? Any form of idleness that falls outside normal free time and any form of activity that serves no productive purpose. It communicates that one can afford to retire or that one has staff to do the dirty work. Sitting on terraces when other people are working is part of it. And the business lunch. But it can also explain the trend towards more and more conferences, second and third holidays and mini trips.

Those who want to be considered as belonging to the idle class are allowed to do work, but without direct benefit. Those who cycle to the office in a relaxed manner on an ordinary bicycle in an ordinary suit are engaged in a productive activity and are socially classified as low. Those who are trimming on a racing bicycle in the sweat of their brow are unproductive and are socially classified as high. Farmers keep productive animals such as cows, pigs and chickens. Those who want to be considered as belonging to the idle class keep unproductive animals such as deer, miniature poodles and peacocks. Certain



f 75 million in the verge



Demonstrative consumption



No status, because useful

studies belong to the demonstrative doing nothing. Art history for example.

Everyone goes horse riding eventually The need, yes, the irresistibly strong need to gain prestige through "demonstrative consumption" and "demonstrative inaction" makes a lot of behavior completely predictable.

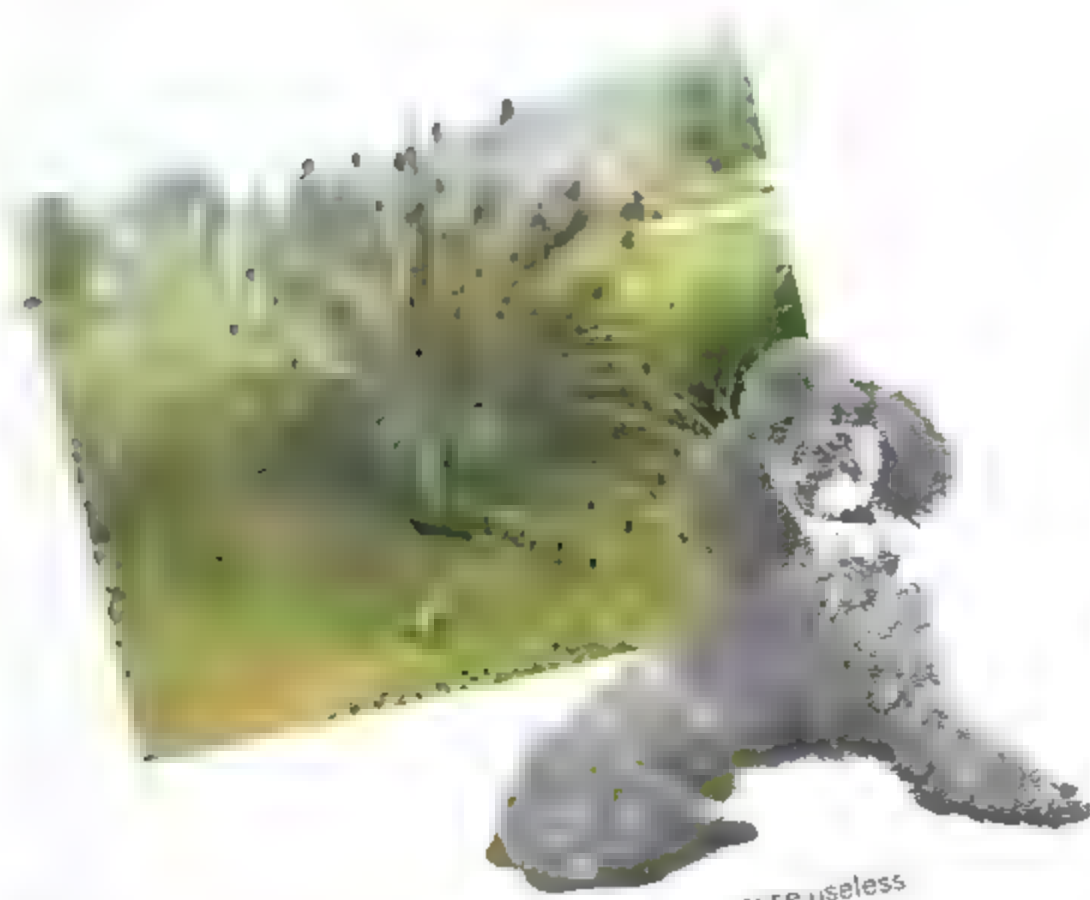
Yet it always seems to surprise, especially our governments. What people apparently do not want or cannot realize, is that the classic prestige pyramid still manages to hold its ground, because its symbols have formed over the course of dozens of centuries into a language that is understood by everyone. An industrial

baron never becomes a real baron. But the industrial baron can lease a hunting ground and imitate the real baron's sporting leisure activities. Although the hunting industrial baron is never accepted as an equal by the real baron, that remains a secret between the two. To the ignorant outside world, the two are on the same level. And in order to gain that recognition, the industrial baron denies his own authenticity and resorts to imitation. He too, perhaps a multimillionaire, with the ability to give a shit about anyone, prefers the safe imitation of a known pattern over the risk of a possible 'disgrace' through original behavior that may be misinterpreted because the outside world does not know the codes. If the rich at the top of the social pyramid continue to use the classic codes, who would dare to change that? Revolutions are needed for that. But then the instigators must be in such a bind that they dare to take on the destruction of symbols that they themselves also enjoy.

In the Netherlands, that does not look likely for the time being. For example, Prof. Mr. M. van Maarseveen wrote in the Haagse Post: 'The only people who want to take a stand against the monarchy are left-wing people. In order to achieve anything in this, the left must first be in power. But if those left-wing people are in power, they will find it so great, so nice to belong to the "upper ten", that they will not wipe out the most important representative of that "upper ten", the Royal House.' But even if it does happen, the old standards will remain. Mister Brezhnev also drives a big car with a chauffeur in livery...



A good example leads to good follow



Yes status, because useless

Hollywood suggests: any idiot can do it



Up until the beginning of this century, the image that people have of the society in which they live is formed almost exclusively by their own observations. Of course, there were already newspapers and magazines, but they were mainly made for and read by the elite. The average Joe received little other information than what he saw with his own eyes. And what he did see was not exactly encouraging.

From Human to Puppet

The industrialization of the nineteenth century had done in many craftsmen. They could not compete with cheap, industrially manufactured products and were forced to deliver themselves as poorly paid factory workers to the capitalists. The result was that a hole appeared in the social pyramid, as many hundreds of thousands of craftsmen from the

lower middle class saw their position lost. At the base, this created an enormous mass of impoverished proletarians, against a small group of capitalists who were in charge and became increasingly richer. In this dehumanizing situation, the idea of socialism took root. The labor movement emerged and its first objectives



Pieter Jelles Troelstra, co-founder of the SDAP in 1894.



belonged to the spiritual upliftment of the people. The leaders of the movement realized that grumbling alone was not enough to take on Capital and Authority. 'Knowledge is power' became a winged saying and through institutions such as 't Nut they strove to close the knowledge gap that was seen as the main reason why the workers remained shackled to their backwardness.

Thus the proletariat in the twentieth century began the difficult path upwards, away from the slums and slums, towards the ideal of a house with a garden for Tom, Dick and Harry. A difficult path indeed, in which every step had to be fought for. No support for this endeavor could be expected from the corner of the bourgeois press. Here the world remained limited to persons of royal blood, the pope and his cardinals, ministers and other dignitaries.

ity officials. And because this bourgeois press, and especially the popular illustrated magazines, was mostly in Roman Catholic hands, the 'socials' struggling for their rights were preferably portrayed as antisocial agitators and godless revolutionaries, who posed a threat to the Royal House, the Fatherland and the Vatican. The oppressed had no choice but to create their own mass media with their own resources. And so it happened.

But while the socialist journalists sang the ideal of equality, brotherhood and solidarity, a very different story came from America. That story also began with equal opportunities for everyone, but there any similarity with the socialist ideal ended. The American story was the story of unlimited possibilities. The story of the paperboy, which did not end with dancing in unison around the

Borrow money?



What would you do it for in the past?



Nowadays you would know.

amro bank



The 'Rich Roman Life'

Easter Hill, but with the millionaire status. No 'oppressed of all countries unite'. No fair we will share everything', but 'seize your chance, every man for himself, where there's a will, there's a way, on to the top!'

America is flooding the world with proof that you can become a dollar even if you were born for a dime. Whoever has guts, dares to take risks and is smart can break the laws of the pyramid hierarchy and in no time go from being a relegated schlemiel to a member of the idle class. Especially that 'in no time' appealed greatly to the imagination of people who had been taught for generations that social relations were irredeemable. Whoever was the boss, remained the boss.

Whoever was the servant, remained the servant. That was how it was in the time of the noble elite. That was how it was in the time of the capitalist class.

The American dream

The 'American dream' was and is the incentive that leads to achievement. The classless society that does not judge a person by his origins or his wealth, but exclusively by his achievements. And if those achievements are good, they are rewarded; not only with money, but also with prestige. In the nineteenth century, thousands of people who had arrived in the Promised Land in a shoe and a slipper had founded companies that would later grow into world-wide concerns. And these examples formed the inspiration for millions of others who were determined to make a success of their lives too. In business, above all, but also in sports, in art, in science. And while in the rest of the world a fierce battle was raging everywhere between old and new powers, in America a third power had already emerged: the power of 'free enterprise', based on individual

achievements and creativity. Skyscrapers seemed to symbolize a mentality that saw the possibilities of growth to the heavens as achievable for anyone willing to put in the effort.

In old, tired Europe, this was not appreciated. Spengler wrote his *Decline of the West* and Freud later translated his *Discomfort in Culture*. But in America this did not dampen the fun. There the Charleston was invented, one of the first cultural products from America for which the rest of the world voluntarily bowed down. Many more would follow, from Coca Cola to jeans, from computers to group therapy.

In the twentieth century, America became the Great Example for the rest of the world. The commercial spirit of Rockefeller and Carnegie, the industrial genius of Ford and Singer, the fearlessness of Byrd and Lindbergh, the inventiveness of Bell and Edison, the artistry of Disney and Gershwin, the athleticism of Dempsey and Weissmuller, even the criminality of Al Capone, all testified to a drive for achievement that was highly infectious to anyone who dared to dream of living as a louse on a sore head.

The SDAP loses to Hollywood

And then there was the film. If the crisis had already shown how great America's influence was on the world economy, from about the same time the Hollywood film industry began a worldwide propaganda for the 'American dream'. Until the beginning of the 1930s, with the exception of the period of the First World War, the mass media were mainly filled with information about authorities, the 'rich Roman life', crowned and dethroned monarchs, and the clenched fists of the

From Human to Puppet



on the knees



Self-made man Isaac Singer: the law of the strongest and smartest.



No.1 in the sun.

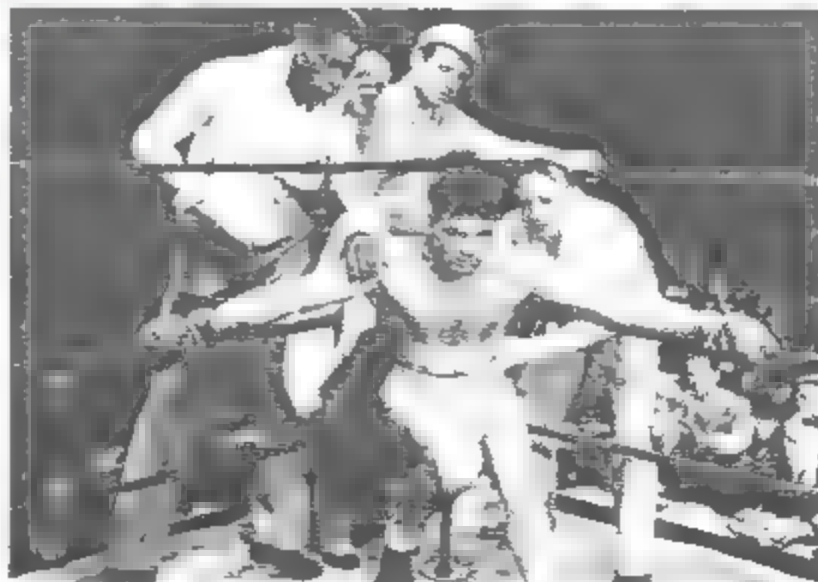
In over 30 countries and territories, from the United States to Japan, from Mexico to Germany, from Ethiopia to Russia, Coca-Cola is bottled and marketed by companies owned and managed by The Coca-Cola Company. That's why it's the most popular soft drink in the world. That's why it's the only soft drink that's been around for over 100 years. That's why it's the only soft drink that's still going strong today. That's why it's the only soft drink that's No. 1 in the sun.



advancing proletariat. In addition to the printed media, for the consumptive which still required some intellectual baggage, a real mass medium had emerged in the 1920s: the cinema. There, the common man could forget his troubles for little money with Harold Lloyd and Charlie Chaplin, and the common woman could swoon with Pola Negri and Rudolph Valentino. But just when millions of ordinary people were once again overcome by despair and helplessness due to the world crisis, Hollywood understood that the people were not only served by sweeteners, but that they especially needed hope. And that is why an audience of mainly unemployed and poor slob was not only shown how carefree the cushy life of playboys and playgirls from the idle class looked, but in hundreds of films from the heyday of Hollywood the central theme was the struggle of an 'underdog' who wanted to get to the 'top dogs' and succeeded. Not by, as in the sob novels of Mrs. Courts-Mahler, accidentally ending up in the arms of a romantic gentleman from high society, but by working on one's own destiny with willpower, stamina and achievement. No wonder that in countless films the main character was a boxer, the personification of the virtues that have made America what it is: the richest and most powerful nation in the world. 'You too can make it, if only you don't let circumstances get you down', was the message of all those films with ambition-provoking titles such as *Reaching for the Moon*, *She Wanted a Millionaire*, *Flying High*, *The Lady Who Dared*, *The Champ*, *Million Dollar Legs*, *Rags to Riches*, *Gold Diggers of 1933*, *Great Expectations*, *If I Had a Million*, *The Miracle Man*, *Courage*, *The Man Who Played God*, *Once in a Lifetime*, *Little Caesar* and so on and so forth. In the films from Hollywood's glory years,



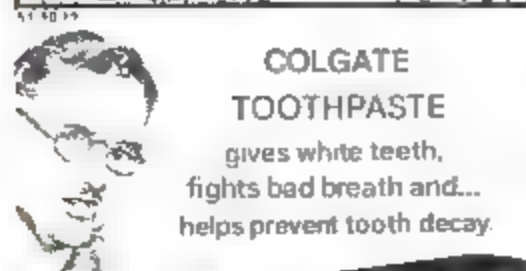
■ really from reality



... hope gives life ...



Am I under shelter for a while?!



COLGATE TOOTHPASTE
gives white teeth,
fights bad breath and...
helps prevent tooth decay.



LARGE TUBE 70 ct EXTRA LARGE 100 ct FAMILIE TUBE 100 ct



From Human to Puppet

carefully ensured that the viewer could identify with the main character. Whether it was westerns, show films, historical films or comedies - the main character always interpreted the daydream of the average man or woman. And that daydream is essentially the same for everyone: to wind happiness in superiority through strength or money, talent or beauty, character or achievements. Enlywood gave shape to those daydreams for everyone who had too little imagination to come up with one for themselves. From 'Kid' to King in 90 minutes.

It has often been said that especially during the crisis years, the Hollywood glamour films had no other function other than to be opium for the folk. That is a much too limited view of the function of the illusion industry. The illusion industry, including advertising, not only temporarily relieves people of their troubles, but also keeps up the hope that their lives will also take a positive turn, as happens to the main character in the story. Because that main character also does not have it easy in the beginning. Every story - from sharp detective novel to kitchen maid novel - is simply about overcoming difficulties. Otherwise it is not a story. But all's well that ends well. At least in the thirties. Then everything was still fine. The good 'won' and the 'bad'. When this classic stereotype is fulfilled, even the biggest underdog gets some courage to live again.

The influence of Hollywood in fueling our need for 'demonstrative consumption and demonstrative inaction' has been immense. It was precisely during the years when many millions of people were in dire material circumstances that they made do with a lifestyle of which they had only glimpsed. Hollywood brought the 'glamour' of

the idle class within everyone's perception. The image of the carefree 'high society', living in beautiful houses, where the whisky is always ready and the staff is helpful. A life of everyday partying, where no one gets their hands dirty, because that's what the servants are for. Who wouldn't want to live like that?

How uninspiring in comparison is the socialist ideal as depicted week in, week out in *Wij*. This weekly magazine, founded with workers' capital, which aims to be a socialist counterpart to *De Katholieke Illustratie*, *Het Leven*, *De Prins* and *Panorama*, soon goes out of business. Probably because unity is so monotonous. The camaraderie of 'freshly washed' young people who go into nature by bike, has to give in as reading and viewing material to the splendor and pomp of the 'rich life' and the romance of Clark Gable, who scores successes with a lot of flair, a playboy moustache and an open two-seater. And to Errol Flynn who, with a flashy rapier and another playboy moustache, makes his way through all his opponents to the heart of a beautiful girl. That is still the case, by the way. Dr. Ad. Kooyman, who obtained his doctorate in September 1977 with his dissertation 'The margins of a left-wing television policy', reveals what we could already conclude from the stormy growth of the TROS: workers prefer 'right-wing' entertainment to left-wing information.

Example follows

How big the influence of Hollywood has been on the motivation of cinema-goers to escape their fate, was expressed by former president Soekarno of Indonesia. When he visited Hollywood in the fifties, he told his hosts that it was American films that had made it clear to the inhabitants of kampongs what could be gained



if they would free themselves from the yoke of capitalism: a carefree life à la Doris Day. It basically amounted to him giving Hollywood the credit for being the instigator of the Indonesian struggle for freedom. Very exaggerated of course. But every communication expert knows that influence also and perhaps especially comes from messages that are not so much intended to instruct as to amuse. It is not for nothing that the most clever propaganda films are disguised as entertainment.

When Chicago became the scene of bloody riots and looting by discriminated population groups a few years ago, the mayor blamed the events on television producers, who from early morning until late at night portray a lifestyle that is presented as 'average American', but which is miles away from the reality of tens of millions of Americans living in slums. 'It is not so much their own reality that makes the disadvantaged population groups aggressive, but the constant confrontation with what they do not have', the mayor said. 'The lifestyle that television shows is presented as the norm and those who do not meet that norm feel like 'losers'. And that is the worst thing for an American, white, brown or black.'

Not just for Americans by the way. In all countries you are not someone until you 'make it' have. Fortunately, there are socialists who have taken pity on the losers. But even though it is nice for a loser that he no longer has to starve today, he has not given up his ambition. And that ambition is to be 'more equal than others', as George Orwell so pointedly put it in his Animal Farm.

The drive to achieve brings prosperity. The harsh reality of World War II pushed the idealization of the idle class to the back burner for a while. background. The heroes were the men who did the dirty, heavy work. And that remained the case for several years after the war. At least in Europe, where people rolled up their sleeves to rebuild what had been destroyed. It is strange how the idea of unity takes hold when the need is great and disappears again when the need is alleviated.

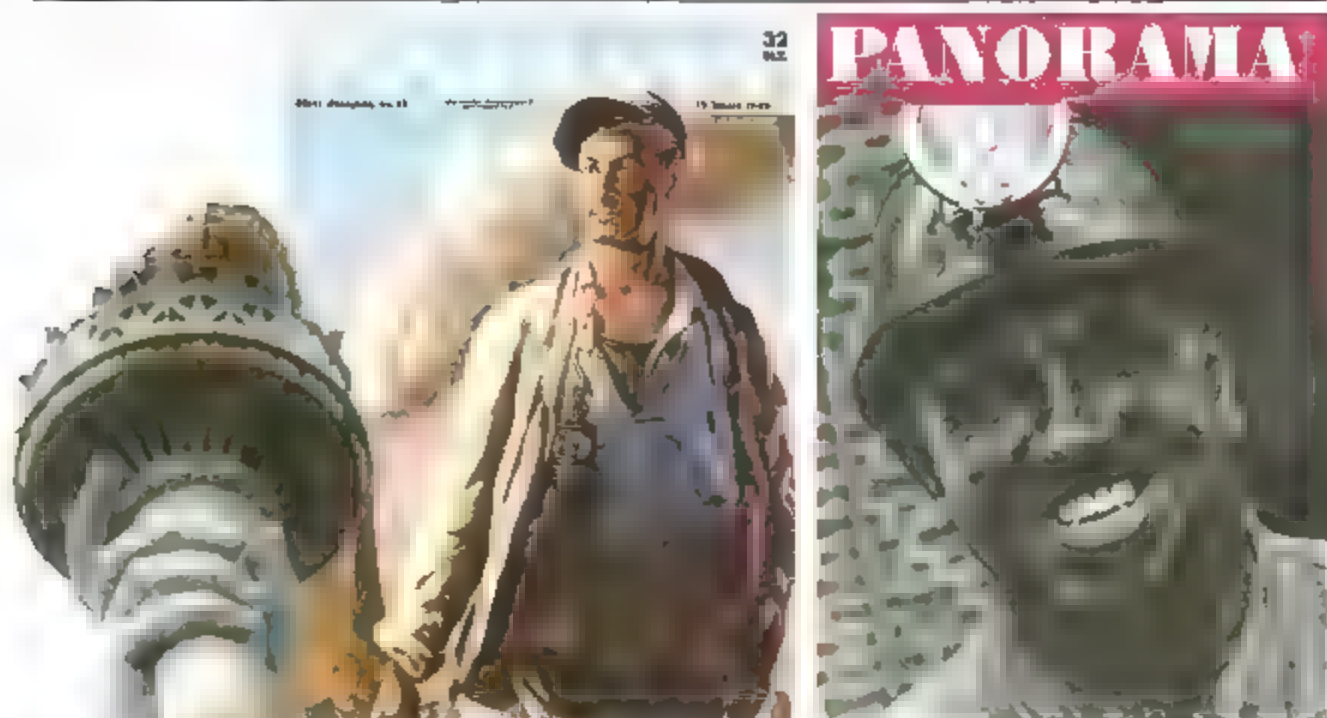
That revival lasted barely ten years in total. Soldiers returning from the battlefields soon found that their heroic role was only appreciated for a very short time by the citizens at home. And the hardy workers, above and below ground, soon found that the appreciation for their work was rapidly declining as reconstruction progressed and the traces of the setback were erased. Thorstein Veblen was right. You do not gain — prestige by doing dirty work at the front, in — the mines, or in construction. You are simply a tool of the high-ranking lords of the idle class, who keep their own hands clean. This disappointing observation brought the 'American dream' back to the minds of millions of people. A dream that was stronger than ever, because American superiority had overcome both the German and Japanese superiority mania, and still had enough in reserve that the ravaged world could quickly be lifted back up economically with money and goods. No, when the war was still fresh in memory, not a bad word about America. That country had convincingly proven that the pursuit of individual wealth and prestige is the best guarantee for achieving national prosperity and international prestige. Panorama even called the Statue of Liberty

From Human to Puppet



Doris Day, the child in the village...





'The gate of happiness'. When 98% of employees per bicycle or train to the factory or office, almost every American worker already had his own car, which had been promised to him by Henry Ford in 1926. But yes, the productivity of the American worker (as well as of the American farmer, by the way) was two to three times as high as that of his colleague in the Netherlands. So if the Netherlands wanted to match the American standard of living so much, then it had to be tackled firmly, said members of the government, economists and entrepreneurs. Well, people were quite prepared to do so. Because more productivity led to higher wages and higher wages led to a more luxurious life. Around 1950, the great hunt for individual prosperity began. For the social clubs, a period of recession began, which would last until the early 1970s. But the educational institutes shot up like mushrooms because making a career was the motto that everyone believed in. At each level of the social pyramid, people looked at the level above them and tried to reach them. And they succeeded.

Democratization of status symbols Every new purchase was still a celebration. The first nylons. The first refrigerator. The first washing machine. The first portable radio. The first television. The first car. A hunger that had been suppressed for centuries, that was embodied in Hollywood films and aroused by the need for the 'American dream', could now be satisfied by the rapidly increasing prosperity. Not for everyone at the same time, of course. The people who were highest in the social pyramid could satisfy their hunger first. But successively everyone had a turn, as this list shows: vacuum cleaner, radio, refrigerator, television set, washing machine, car,

From Human to Puppet

[illegible][illegible]

cameras already have a penetration of 60-99%. Life is a trance. Prosperity means happiness. Capitalists and socialists, economists and entrepreneurs, workers and consumers disagree about that. Everything that was once the privilege of a small elite comes within reach of the 'common man'. But what almost nobody realizes in that trance is that you can't multiply status symbols en masse with impunity. That is either at the expense of quality or at the expense of status (rarity value) or at the expense of both. In practice, it usually comes down to the latter. In the advertisements of the 1950s we see how advertising taps into the need for glamour created by Hollywood.

'Bathe in that luxury' say the laughing film stars about Lux Toilet Soap. But Lux is an ordinary toilet soap from the lower price range, which is available to everyone at every grocer. This exaggerated catering to the needs of a prestige-hungry public at the beginning of the performance race has contributed to advertising now being blamed for the welfare hangover after the prosperity rush. But in the 1950s, this was not yet the case. The rapidly increasing prosperity created a new social class to which everyone could belong, regardless of income, origin or education. It was the class of the 'modern people', who embraced everything that presented itself as 'new'. And 'new' was not price-related. When I was still at the HBS in 1947, we got free Coca Cola for our school parties. As an introduction. New, from America. In 1948, the first self-service store in the Netherlands was opened. New, from America. We got the milkshake, the deodorant, the multigrade motor oil, the nylon shirts, the plastic buckets, the Everglaze dresses, the Kleenex tissues, the ketchup, the science fiction pockets, the powdered coffee. All new to us. And although many

of those products made in our own country, the origins were in America and that gave those products an exciting kind of 'immaterial added value' that blinded everyone to possible disadvantages. Not quality but modernity became the criterion by which products were judged. And whoever consults the mass media of the '50s, will find in it a continuous jubilation of the science that has turned the human fate in a positive direction for good! The consumer society is a fact.

charm...

Romantick

also for you

LET THE STARS TELL YOU



This is Patricia

Roc J. Arthur Rank Org.

"A beautiful shower will always a special charm. That is why I use Lux Toilet Soap daily."



The pure, soft foam of Lux Toilet Soap indicates the quality: noble, unadulterated.

Bathe in that luxury!

9 out of 10 movie stars use

LUXURY TOILET SOAP

Had success with MEDINOS!

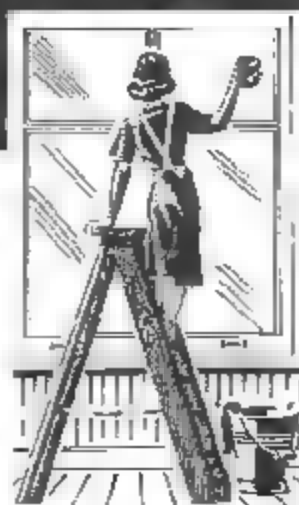
My friend, I had a great success with MEDINOS! I had a great success with MEDINOS! I had a great success with MEDINOS!



MEDINOS TOOTH CREAM

Modern science

In the service of the housewife



SHALL MEDICINE IS THE BEST

made of Perspex
a new vinyl: tear
proof and resistant to
their
- high solubility
these glasses
still very big
benefit that wine
and the like
drinks in it
cool more longer
then stay in
regular glasses

The closed system of production, consumption and communication



People do not consume products, they consume the ideas that these products represent. When the idea is 'used up', outdated, overtaken by other ideas, it is replaced by a new idea in the form of a product. We speak of fashion because this process of change has long been limited to clothing and adornment. The human need for change is not something that has been imposed by advertising, as is sometimes claimed. Fashion has existed much longer than advertising.

A century ago, the public of the major fashion houses was informed about the latest fashion using dolls dressed down to the smallest detail.

They were sent in a trunk with a complete wardrobe, including accessories such as underwear, parasols, bags, hats, etc. These mannequins or lady dolls

(for which collectors pay a fortune) served as an example for fashion-conscious women, so that no misunderstanding could arise about pattern, material, model and way of wearing. Such a form of 'direct mail' has become unthinkable in this day and age. Today the day the consumer is talking about changes



fashion is older than advertising

informed by the mass media, in which advertising also has a place.

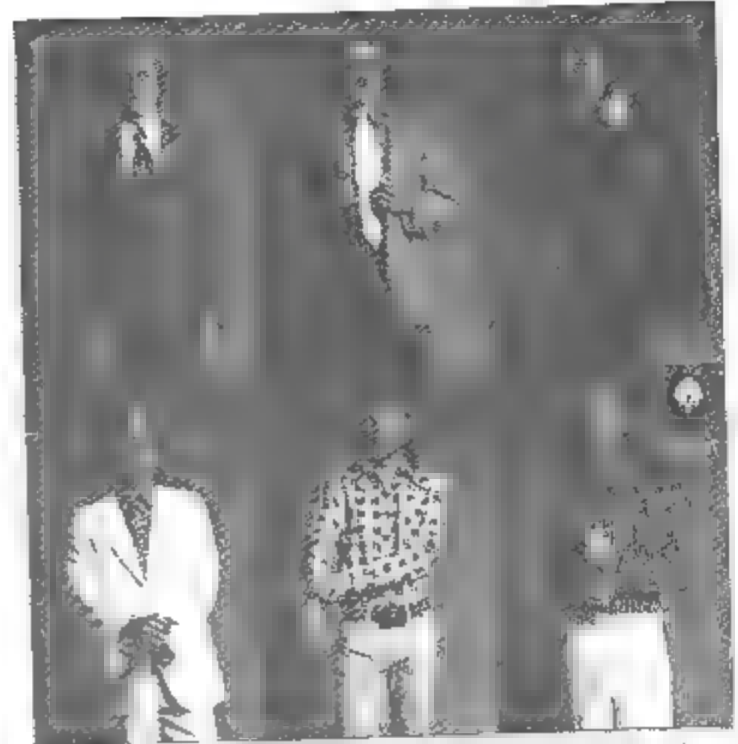
In this century, suppliers of goods, consumers of goods and transmitters of information have found each other in a common interest: change. The consumer wants change from his ingrained need to improve himself. But because he cannot decide for himself what is better, he orients himself to others, whose situation seems better. And his only support in this is the prestige hierarchy. An office clerk may personally think his boss is an asshole, but he cannot avoid the fact that society ranks that boss higher than him. And that is proven by privileges such as a company car, a leather presentation box with tobacco products, a private secretary and a business lunch every now and then. What the office clerk sees in his boss are only these external desires and that is what he bases his efforts on to become a boss too, if possible. And if that is not possible, then he can at least imitate the consumer behavior of his chef as much as possible in the hope of gaining prestige in his own, lower circle, which also has no other image of chefs than their appearance.

The producer wants to make a profit. And the best way to make a profit is to manufacture things that the consumer wants to buy. As long as he is the only one who brings a certain product to the market, selling it is not a problem. However, such a monopoly position is not possible for almost any entrepreneur in our time and in our system of free competition. **Every entrepreneur has competitors with whom he must compete for the favor (and the guilder) of the consumer.** In order to be able to compete successfully, the entrepreneur has two ways open in principle. He can offer his product

From Human to Puppet



I find you are slowly making your man fashion-conscious without any resistance



Either way, the Fomen shirts made from cotton, cotton, cotton, an orange side

FORMS



You don't often find staff like this anymore

for a lower price than the others. Or he can try to make his product more desirable.

A lower price is a threat to profit, so that is a path the entrepreneur would rather not take. Suppose he sells a product for ten guilders with a 20% profit. If he lowers his price by 10%, he would have to sell 100% more to earn the same. Just imagine! It is therefore smarter to make the product more desirable, so that the consumer prefers it to that of his competitor.

But when is a product more desirable?

'When it's better', you probably say. Well, it's not that simple (anymore) these days. Half a century ago, many American entrepreneurs had a sign hanging in their office that said: 'Build a better mouse-trap and people will beat a path to your door'. Loosely translated: 'Make a better product and customers will come to you in droves'. These days, those entrepreneurs know that you can make a thousand times better product, but if you fail to draw attention to that better product and make it easily available, then you're stuck with it. But even a great distribution network and a lot of advertising won't bring people to you in droves, no matter how obvious it is that your product is better than what was there. Rara, how does that work?

From consumption pioneers to stragglers The acceptance of a new product, no matter how much better than the existing supply, never occurs en masse, but always in phases. An example is television. Television came at a time when almost every Dutch household had a radio. The arrival of this technical wonder had been anticipated for years in advance.

announced. The workings of television had been explained to death. This explanation was all the easier because two existing media could be used: radio and film. Both well-known. Television was therefore something like a cross between radio and film. Sound with image, directly in the living room. A huge improvement compared to radio, that much was clear. Easy to communicate too, through advertising. Yet it took a whole year, and then only a little over 1% of families had a television in their home. And it took another year until 2% of families had the much-discussed novelty in their home. After another year, 3% of families had a TV, after another year 5%, after another year 8%... well, and after that it went fast: 14%, 20%, 30%, 40%, 50%. All in all, it took more than ten years, and then television had only just penetrated into half of Dutch living rooms. A clearly better product, supported by lots of free and paid publicity, and yet acceptance was essentially snail's pace. But that's the way it goes with anything that presents itself as new and better.

In 1952 Unilever introduced the first synthetic detergent: Omo. It also took ten years for synthetic detergents (i.e. multiple competing brands, just like with television) to conquer half of the detergent market.

While these agents also had clearly demonstrable advantages over existing soap powders. It often takes even longer. It took twenty years for washing machines to be in about 50% of households and to become the 'norm'. If there is resistance due to price, space or priority, the acceptance process takes even longer. Dishwashers have been on the market for twenty-five years, but by the end of 1977 they had not yet reached 20% of households. But that penetration also amounts to 50% or more. Just like the electric kitchen knife. And the

OMO gives you the cleanest wash of your life

Planta does w much O

The first synthetic detergent



microwave oven. And the self-cleaning grill. And the frozen pizzas.

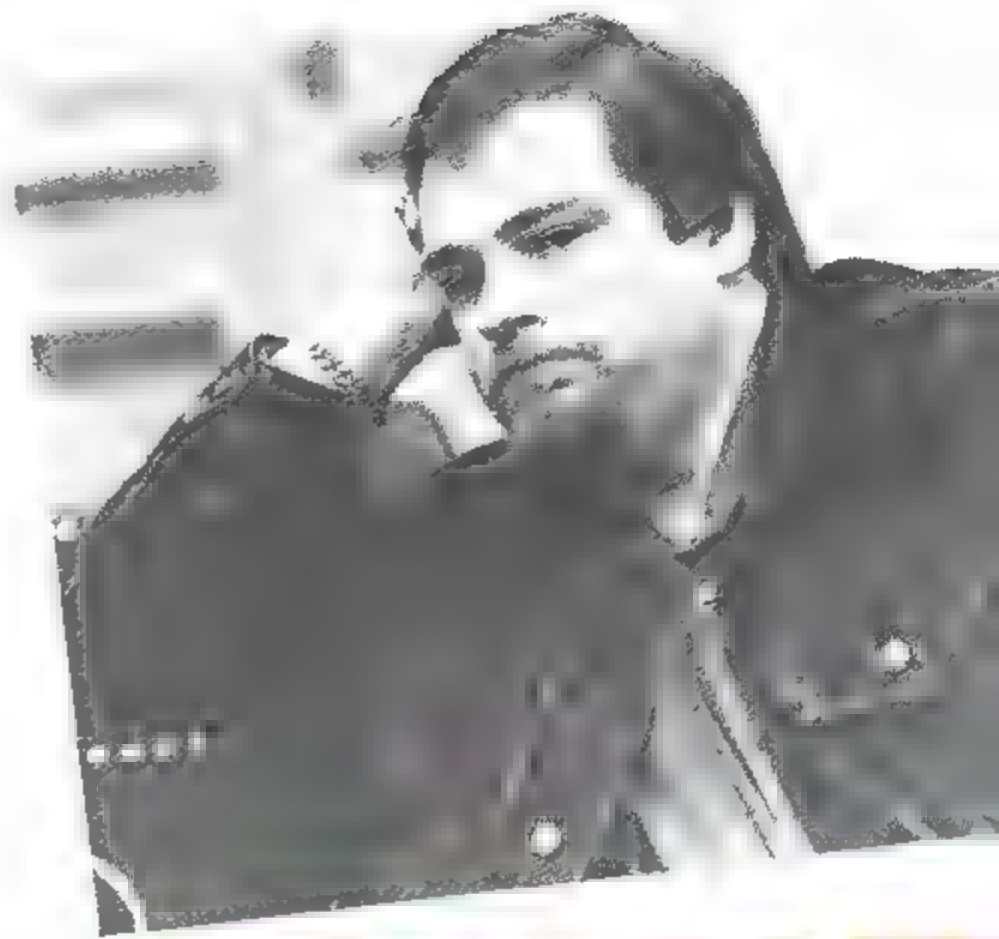
Fashion often moves faster, but also much slower than people realize. In 1963, the Beatles introduced the longer hairstyle for men, but it wasn't until 1973 that long hair was commonplace among soldiers, truck drivers and construction workers. In 1965, the trouser suit was something new among the in-crowd in Amsterdam. In 1975, it was a daring novelty at weddings in the countryside. Blue jeans were already the uniform of a small group of artistic 'beatniks' in 1955, but it wasn't until 1975 that they became generally accepted.

It is clear: when marketing new products or ideas, we are dealing with 'first movers' who immediately accept the new and then with people who wait five or even ten years before they allow the novelty (which is already old hat for the 'first movers') into their lives. There are therefore enormous differences in people's need for change. One person cannot change quickly enough, another has the greatest difficulty in accepting even small changes in his life. As stated here, that seems obvious. After all, we all know the differences between revolutionaries, innovators, conservatives and reactionaries. Indeed, but these are classifications from politics, with which we cannot make any sense at all with regard to consumer behaviour. You have politically completely reactionary people who are the first to buy the latest industrial products, while progressive people prefer things from grandmother's time.

From Human to Puppet

Market research and marketing

Market research and marketing
To prevent an entrepreneur from having to pay a lot



the hair cream that
shining wins

BECAUSE GYNOR
WAS
WAS

16. A 150.0 g sample of a substance is heated from 25.0°C to 100.0°C. The substance is a liquid at 25.0°C and a solid at 100.0°C. The heat capacity of the liquid is 1.5 J/g°C and the heat capacity of the solid is 0.5 J/g°C. The heat of fusion is 10.0 J/g. Calculate the total heat added to the sample.



RECEIVED
U.S. NATIONAL ARCHIVES
COLLIER COUNTY
JAN 14 1964



• 'S THAT FGMT TRUE?' HAVE
SOME MEN THESE DAYS
A PEARL IN THEIR EARLOBE?!



NO MY HEME
WHERE SHOULD
MEIN



*CUCUMBER. BY THE LONG HAIR
DID YOU ALSO SAY WHERE'S THIS GOING?
LOOK AT THIS. REALLY SIMPLE."



"Next YES
EVERY POLICE
PEARL N."

When a company invests money in developing a new product and then falls flat on its face because the market is not yet ready for it, the sciences of market research and marketing were born.

The purpose of market research is to gauge the consumer's need for change. Ten or twenty years ago, it was really about discovering existing needs that the consumer could express. Simply put, it meant that market researchers would ask: 'What are your problems with...?' (fill in the blank: washing, cooking, crafting, sewing, etc.). If a certain problem was mentioned often, this gave the manufacturer the idea to make a product that would solve that problem, with a reasonable guarantee in advance that the product would also be bought. After all, it met a

pronounced need!

However, since there is not one, but often several solutions for sale for almost every problem, it is rare that the public can express a specific need. That has turned the tables. Now it is mostly the manufacturer who invents a new product and he lets it through

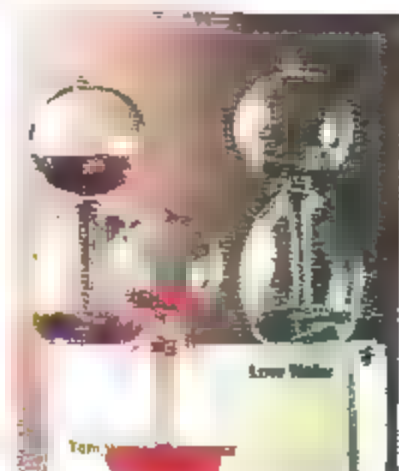
market researchers ask: 'How do you like this?' If there are many people who say: 'Yes, I like that, I would like to have that', then that is an indication for the manufacturer that he can start producing that new article without too many risks. No more than an indication, because in practice - don't be alarmed - nine out of ten new products do not make it. Market research is still a highly imperfect instrument in the policy of the entrepreneur. People like to give their opinion on all kinds of things for free. But that opinion does not seem to correspond at all with their actual behavior. They can say: 'Yes, I will buy that' and then not do it. But the opposite also happens. A well-known

Anecdote from the market research concerns tomato juice. After the First World War, a demobilized American pilot had the idea to make juice from tomatoes. He asked all sorts of people what they thought of the idea. They thought it was disgusting, so he dropped the idea. Someone else made tomato juice, let people taste it, and they said, "Oh my, that's delicious." The moral of the story: never ask people to do something they can't imagine.

Columbus would never have discovered America if the public opinion had been sounded out first. And many of the nicest nonsense products that have been successfully marketed in recent years, from 'passion meters' to the electric knife, would have been spared if the manufacturers had first asked the public what they thought of them. People have very little imagination. They only recognize the fun or usefulness of many things when they are confronted with the end product. And even then they are deterred from hasty purchases when they fear disapproval from those around them. Yet market research remains the basis of marketing. Marketing - as a philosophy - aims to satisfy consumer needs, and it is of less importance whether these needs are actually alive among people or whether they are first created and then satisfied.

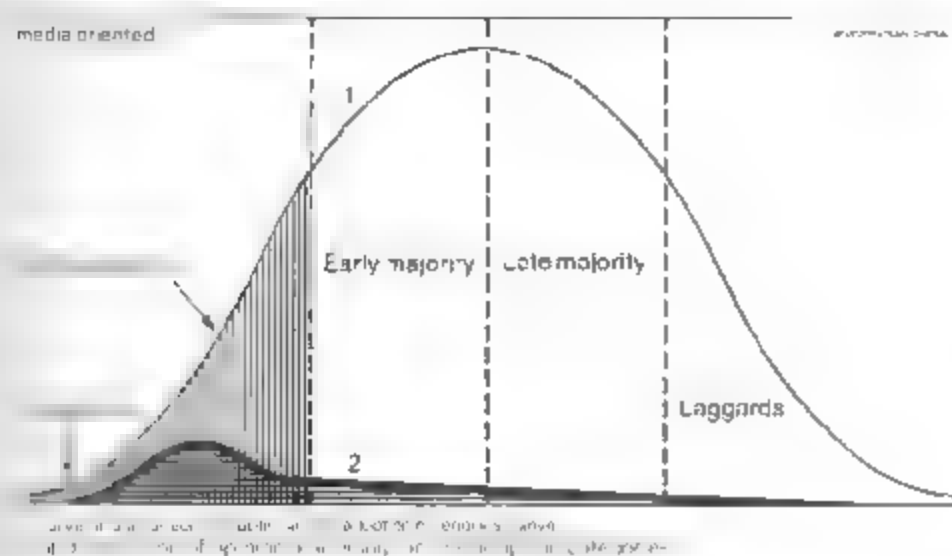
Marketing - as a technique - aims to produce, distribute and sell products in such a way that both the producer and the consumer benefit from the transaction.

The producer in money and reputation. The consumer because he can satisfy his needs. Marketing aims to make as many factors as possible that a product encounters on its way from producer to consumer controllable. The price, the reputation, the availability, and so on.



nice nonsense products...

fetch. So at the time that approx. 81% of households had black and white television, the color television came along. Which was also bought in the first year by 1% of the people, the second year by 2%, the third year by 4%, the fourth year by 8% and so on. And while the market for color television is being opened up, the R&D people are already busy with video recorders and the color television has a penetration of about 55% (January 1978), the



'sumptuopioniers' have already purchased a video recorder. And so one end follows the other, as this drawing shows.

The moment to come up with a renewal/improvement of the existing is when the curve is in the mound box, that of the 'late majority', the more conservative part of the middle group. These are the people who find 'new' that is old hat for the consumerists. They become aware of a new product as soon as everyone around them already has it. When they really can't ignore it any longer, not even with three pairs of blinkers on.

And then finally there is the hopeless ep' of the real stragglers. People who are completely stuck in their old patterns, that they only change when they

-Don't
worry
any longer!



Let Turco do it
for you

The TURCO girl stands for UK. The problem of soap scarcity is solved here, because Tur without coupon. Turco contains no caustic substances. So you don't have to worry about premature wear of the laundry. It contains no selenium, so no danger of damage to kitchen utensils and dishes. And you must see how fresh the colors of your table become after treatment with Turco.

The maid in a pa TURCO
holds Your hands B!

Also ideal for cleaning painted
wood and
painted ceilings

TURCO is not a substitute. It is a full-fledged detergent that was popular in America for years before the war

PER LARGE PACK

29
CENT

WITHOUT RECEIPTS

Crockery

CARPET

can no longer do otherwise, for example because the product they were used to no longer exists. Competition stimulates technology, technology creates needs and marketing tries to match supply and demand in such a way that everyone is satisfied and the entrepreneur makes enough profit to keep his factory running and to give his shareholders an attractive return on their invested capital. The commercial-technological competition knows only one way: forward.



And because the consumer also knows only one way forward, we are dealing here with the well-known phenomenon of 'two hands on one stomach'. Producer and consumer are each other's accomplices in a closed system of supply and demand.

Mass media as trend accelerators Finally, there are the mass media. They have to broadcast or appear daily, weekly or monthly, and that can only happen when they have something to report that is different from what they reported yesterday, last week or last month.

There is a great similarity between mass media and 'ordinary' commercial enterprises: both are focused on continuity. The show must go on. No publisher would even think of saying: 'Is there no news today? Well, then we won't appear'. Now, wars, disasters and crimes are not delivered to order by the mass media and that is why mass media - like other enterprises - are trying to make themselves less and less dependent on factors outside their control. We see in all mass media an increasing shift in space and time towards 'news' that they themselves make, or take over from the countless commercial and non-commercial newsmakers who are busy every day to provide fodder for mass media: fashion designers, pop stars, manufacturers and artists, professional footballers and eccentrics. There is another similarity between mass media and other enterprises: both are constantly trying to tap into new 'markets'. An example. In the spring of 1964, *Libelle* published the first story about the pleasures of barbecue. I remember that so well, because in 1964 I left for Spain to run a small restaurant there, mainly

armed with a stack of recipe clippings from *Libelle*. To make it easy for myself, I opened my restaurant with a barbecue where people could eat as many chicken legs, chops and satay as they wanted for a prix fixe. It was a disaster! Of the fifty or so people who took advantage of the offer, there turned out to be one who had barbecued before and who spent the entire evening running back and forth between five fires to ensure that the guests still got something to eat, while I had locked myself in the kitchen crying because I myself was powerless as I had never operated a barbecue myself.

So there was one consumption pioneer present for every fifty people, which statistically matched the percentage given earlier. Since then, as you will have noticed, the barbecue has become an inexorable trend that the original consumption pioneers are already fed up with, while the 'early majority' are increasingly indulging in it. In mid-1977, the penetration was 25% and another five years at this rate and the barbecue is no longer a trend but an established phenomenon for just over 50% of the population (if there are that many people with a garden or balcony). Yet another striking example of how slowly in reality an acceptance process takes place, giving the impression that it has long since become established for everyone.

What inspired the mass medium *Libelle* with its 600,000 subscribers to come up with a story about barbecue in 1964 that at least 98% of the readers were not ready for? Simple. First of all, it is the task of mass media to signal news. Secondly, a mass medium is also an enterprise that is focused on continuity, which means that timely

From Human to Puppet

...on order...





'investment' must be made in future developments. Just as a manufacturer is prepared to serve a small minority at a loss if he has reasonable hope that they will minority will ever become a majority that can be made of money, a mass medium that covers a broad section of the population reserves part of its available time or space to serve minority groups with growth potential. The aforementioned Libelle has, from 1964 to the present, paid attention to the pleasures of the barbecue every year and has thus successively reached the consumer pioneers, the 'early adopters' and the 'early majority' among its readers. Just like the manufacturer who continues year after year

with advertising, because there are always new 'souls' to be won.

Because the mass media - despite all insinuations - do not follow the lead of entrepreneurs, the trends set by commerce are far from being followed

always parallel to the trends that their injections get from the mass media alone. Admittedly, a significant portion of what Americans call 'service journalism' finds its origin in press releases from manufacturers and importers, non-commercial ideas also find their way via the mass media. Whether the editors will pay attention to them, and especially: continue to pay attention, depends on what prof. Marten Brouwer calls the 'fun dimension'. Ideas without a fun dimension

have little chance of receiving continued attention from the mass media and will therefore die for lack of nutrition without having the chance to become a trend. For example, the subject of environmental pollution after promising start a few years ago, now smothered in environmental boredom because the mass media do not feel like writing about a subject again and again without

fun dimension. How socially desirable it is. Mass media



well nice



not nice

who do not wish to take into account the fun dimension of the news they bring, reach only a small audience or perish altogether. Out of fear of that fate, the fun dimension of most mass media is increasing. This is wrongly called 'vertrossing'. It is marketing in mass media. Give the people what they want. And that is certainly not just 'dumb entertainment'. It is also (and especially) 'service journalism' information that does the reader or viewer a service because it is information or inspiration that he can do something with in his own life. Which is not the case with a civil war in Africa. Service journalism signals trends-in-the-germ and accelerates them. Preferably if the trend can be 'hung' on a Well-Known Figure who can act as a trendsetter.

Pornography of change

You see: the interests of the consumer, the producer and the mass media run almost parallel. They all need change and renewal as the 'meaning' of their existence. Yet it is the consumer who is well on his way to becoming the victim of the other two parties that are more powerful than he is. What started as a process in which the customer was king, an incredibly spoiled king who was served at his every beck and call, has now degenerated into a system of incentives that has brought the consumer into a state of addiction. Just as with addiction to pornography, alcohol or drugs, the doses have to be administered more and more frequently. The period of satisfaction that a new purchase is supposed to provide is getting shorter and shorter.

It is possible to make cars that last a lifetime, but they are made to fall apart within a few years. It is called 'planned obsolescence'. The

planned shortening of lifespan of

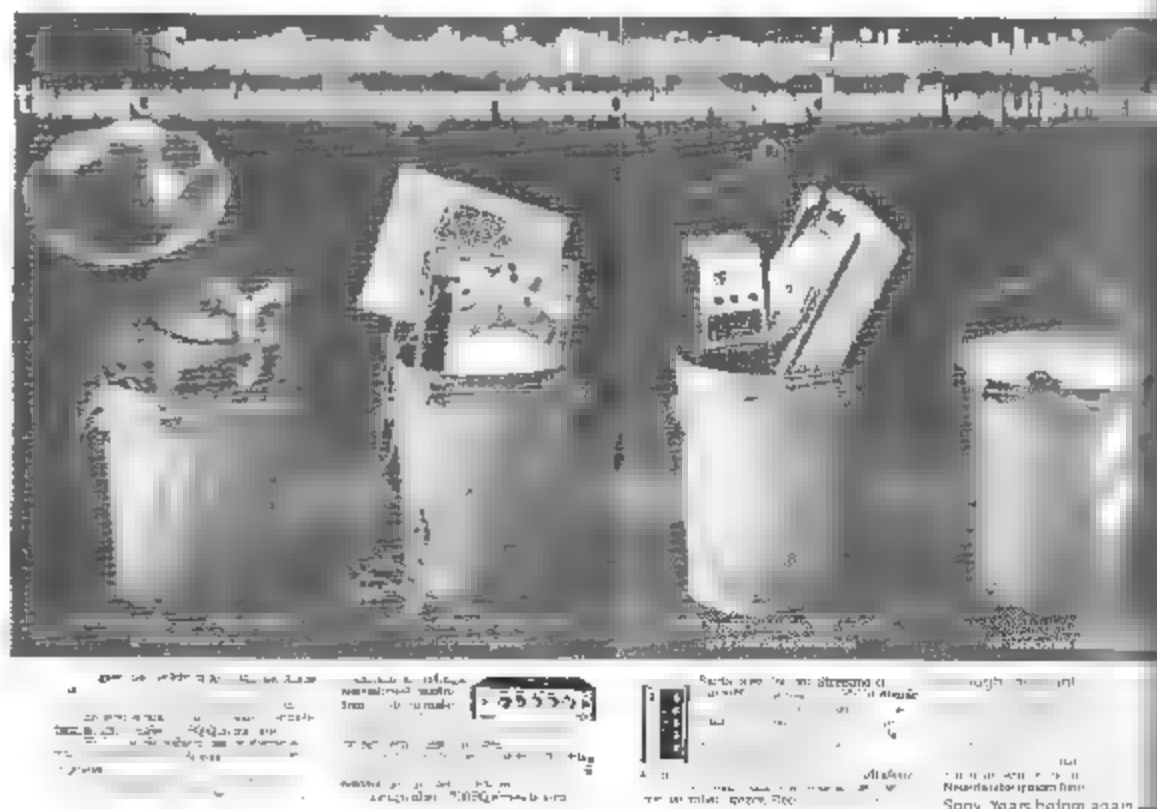
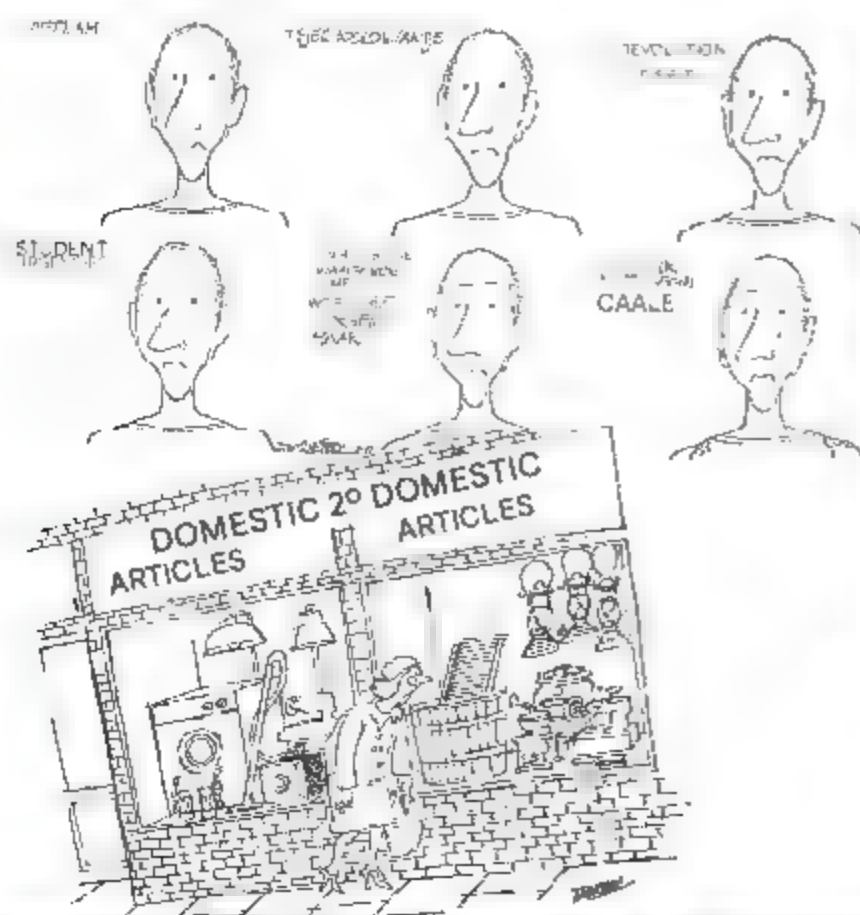
products to force the consumer to make repeat purchases. After all, the factory must keep running, the economy must grow? Technological improvements and fashionable changes are the two most important means of persuading the consumer to buy something new all the time. No one can object to genuine innovations that are also improvements. The increasing

social criticism, however, focuses on the artificial changes that are nothing more than 'gimmicks' to bring our crazy consumer society to an even higher speed. Originally, only clothes were subject to change for the sake of change. Now almost everything. A white gas stove lasted a lifetime. Such a modern orange or brown gas stove can technically - still last a lifetime. But if, for example, purple is the fashionable colour for stoves in five years, the owner of an orange or brown stove will be

dissatisfied.

Every Dutch family gives every year about 1000 guilders on furniture and interior decoration. In the past, people bought a sofa for life. In 1969, it lasted for about twelve years. In 1970, it went out the door after seven years. And now, after five or six years, people start thinking about something new. Not because the existing sofa is broken or worn out, but only because it is no longer in line with the latest fashion. The consumer cannot and does not dare to resist this hunt for new and different. Because whoever is not 'in' is 'out'. And nobody wants to be 'out'. So everyone just goes along with the merry-go-round.

Concerned people cry out about waste and inequality, environmental pollution, resource depletion and energy crisis. But no one has a grip on events anymore. So they just leave it as it is. After us, the flood.



Consumption as an imitation of life



It is of course stating the obvious when I state that man is a pleasure seeker unparalleled in the animal kingdom. Driven by this desire for pleasure, we have built up something in two million years that we, with our human arrogance, call 'culture', but which is in fact nothing more than an incredibly refined system to stimulate our pleasure centres. Our culture enables us, independent of the whims of that stupid nature, to determine our own individual satisfaction quotient on the basis of the simple

formula: $BQ = L : O$

In other words: Satisfaction Quotient = Pleasure divided by Displeasure.

Whereby you should understand by Pleasure everything that stimulates the mind and senses in a pleasant way. And by Displeasure all objections that must be overcome in order to acquire the desired pleasure.



The idea that man has an infinitely greater number of pleasure centers than his five senses is still relatively new. We had a simple explanation for the hearty appetite. For decades, scientists have made a lot of fuss about the appetite for second-hand romance, violence or glamour. And they still do. They dig through the entire evolutionary history, all the way back to ape-man, to find out where our secret needs for psychological pleasure stimuli come from. And to this day, there are elite figures who sincerely believe that in their eyes 'lower' human species such as blacks or workers have no cultural needs. Which is a form of discrimination that I can get quite worked up about. Everyone has a need for psychological pleasure stimuli, but tastes differ. Just as you have people whose sense of taste is more pleasantly stimulated by a greasy frikadel than by caviar, you have people whose psychological pleasure centers are more pleasantly stimulated by a football match than by a visit to the Sistine Chapel. It all depends on which pleasure centers are conditioned in which way. Upbringing and environment play a greater role than heredity.

speaking, let alone try to translate them into reality. The few who do try are soon ridiculed as unworldly fantasists, such as Billy Liar, in the eponymous TV series that was brought to our TV screens by the KRO under the title Billy the Bluffer.

The only people who are tolerated, even applauded, for revealing their daydreams are writers. Henry Miller once said, 'Writers are men who write down what they cannot live. If they could live as they describe, they would immediately stop writing.'

Of course, writers are also poor, cowardly, weak, insecure, stupid or ugly, but they have imagination and they can write and therefore they are able to give shape to daydreams in which other people recognize their daydreams. Thus the lame helps the blind to the profit and pleasure of both. And from this arrangement literature was born and from it the whole illusion industry as we know it today from kitchen maid novels to film epics, from thrillers to advertisements.

But, as I have said before, the products of the illusion industry are not enjoyed solely to escape from one's own reality. They do leave traces in the human mind. Because no matter how 'impossible' a story is, somewhere such a story almost always contains something that the consumer of that story can fit into his own life.

A remarkable example of this is the effect of the French Lemmy Caution films starring Eddie Constantine. Quite a few of these were shown on screen in the 1950s and early 1960s, because these films were extremely popular. Not only in France, but also in the Netherlands. They were actually pure parodies in which Eddie bare-fists the whole

Consumption is vicarious sharing Business is considerably more pragmatic than science. What the hell do we care where those pleasure needs come from, Freud or Darwin.

They are there and we provide the means of — satisfaction. The illusion industry knows that people crave a life that is more exciting, more romantic, richer, more successful, more sexy than the life they actually live. Surely, most people are sober and realistic enough to realize that they are too poor, too cowardly, too weak, too insecure, too stupid or too ugly to realize their secret dreams.

From Human to Puppet

Thesis: Even a monkey has its position

I PRECISE monkeys are just like people: the phenomenon of the scapegoat. Some monkeys those who are low in rank, are at from time to time the target of intense group aggression. Apes have a hierarchy in which they run their fierce in this way aggression. This is evident from a research conducted on the laboratory of comparison knew physiology from the Parks university in Utrecht on which Drs. F. de Waard today presents.

Not only kenmet monkeys at h... research were two

groups of Japanese monkeys involved their scapegoats, but oh well they are subject to the law strongest not general in the result of a hierarchy. Two monkeys, be strength built of a wrong position in the group, he priority like the mother of a young one tap a glances higher the group as the young one sweeps a great spot a we don't rose in hands. Her child's in the group down and over an... rate a... to... are... are...



tastes differ...

his opponents to the ground, while he in the meantime brought the whisky glass to his mouth with his free hand in a very old-fashioned way and at the same time kept the advances of Det Eijf from whole regiments of beautiful girls who tried to seduce him. Surry, baby, no time, I have to knock out those creeps first'.

What did these films achieve, apart from attracting full houses? They introduced a whole generation of young Frenchmen to whisky! Bale Constantine was their hero. Not only was he effortlessly the Boss of all his opponents, he could also get as many girls as he wanted. But Eddie was not shy about the wives. He

preferred whisky. A tour de force for psychologists!

The daydreams of Don Juan and Don Quixote united. What could all those French youngsters

Tharmée do? They could not imitate the feats of strength of Effie. The idea that five beautiful girls would line up against them at the same

time was too absurd to walk around.

There was only one thing left to do: drink whisky. And that happened. And on such a large scale that the French cognac farmers saw their turnover drop by leaps and bounds. Hundreds of thousands of French men committed 'high

treason' by surrendering en masse to a strange bend of foreign make. It is almost unbelievable, but the whisky- Cresumption got so out of hand that Prime Minister Mendès France personally launched a Degenoffensive and had himself

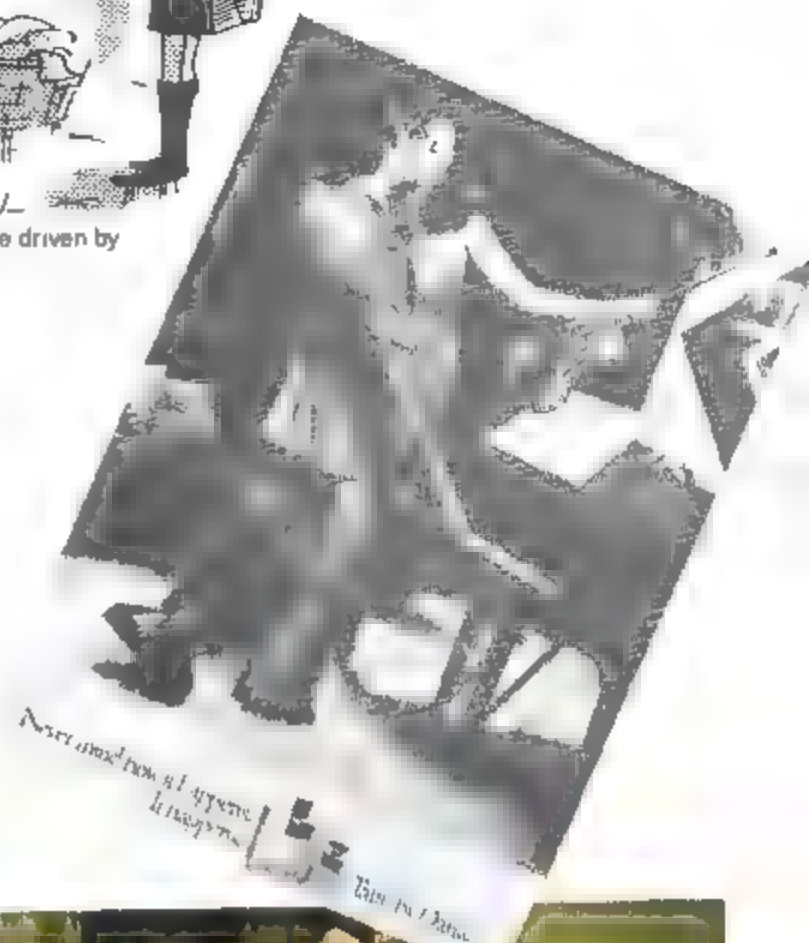
photographed with a glass of milk at every opportunity. Alas, it was to no avail. A milk-drinking politician does not represent the needs of young French men. Eddie Constantine did. Whisky became the 'in' drink in France within a few years, without a single franc being spent on advertising.



TUGG WILLSON

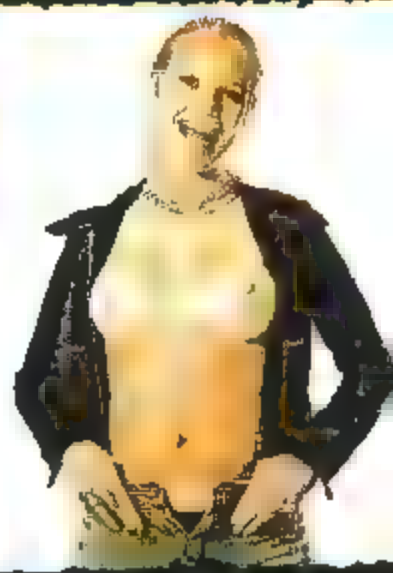
"When you met Dad you were driven by the wind of a thunderstorm and of another person."

Dream is better than reality



ROSIE
ROTHMAN

FL 2.25 Price 49
ROSIE
POWER
no. 1



Sex on the Costa del Sol



Whisky-drinking fighters-
boss more influence than milk
drinking politician

Identification through consumption

What Eddie Constantine brought about was the confirmation of what every psychologist knows: people have a strong need to identify with the people who interpret their daydreams. When complete imitation of those personalities is impossible, they are satisfied with partial imitation. They take the part of the personality that is susceptible to imitation. By adopting something that belongs to the behavior or appearance of the personality, they create for themselves the illusion of identification with that personality. So in the case of Eddie Constantine: I realize that I cannot measure up to my hero, but if I drink whiskey I will at least become a little bit like him. Consumption takes the place of behavior that is too difficult to imitate. For years, a considerable part of advertising has appealed to this need for identification. Many advertisements show situations that lie outside (read: above) the reality of the people they are aimed at. The popular drink Martini invariably shows situations from the upper classes and thus suggests that even the average Joe can share in the luxurious life of the idle class by simply purchasing a bottle of Martini. 'But that's nonsense', consumer advocates cry indignantly, 'that's deceiving the people!' No sensible person believes such a story that rich stinkers buy the same products that the average Joe also buys at his local discounters on the

From Human to Puppet

shelf. No, people believe that indeed not. If they think about it. But thinking is an activity of reason, while everything that is good in life with feelings. That's why it is called thinking preferably left out.

Every human being consists of two parts, — one



What did I do today? Look forward to the exciting evening'



'Don't mind him'



"I believe he went that way."

intellectual part and an emotional part. The intellectual part must deal with reality. A reality that is unsatisfactory for most people. Boring work. Monotonous married life.

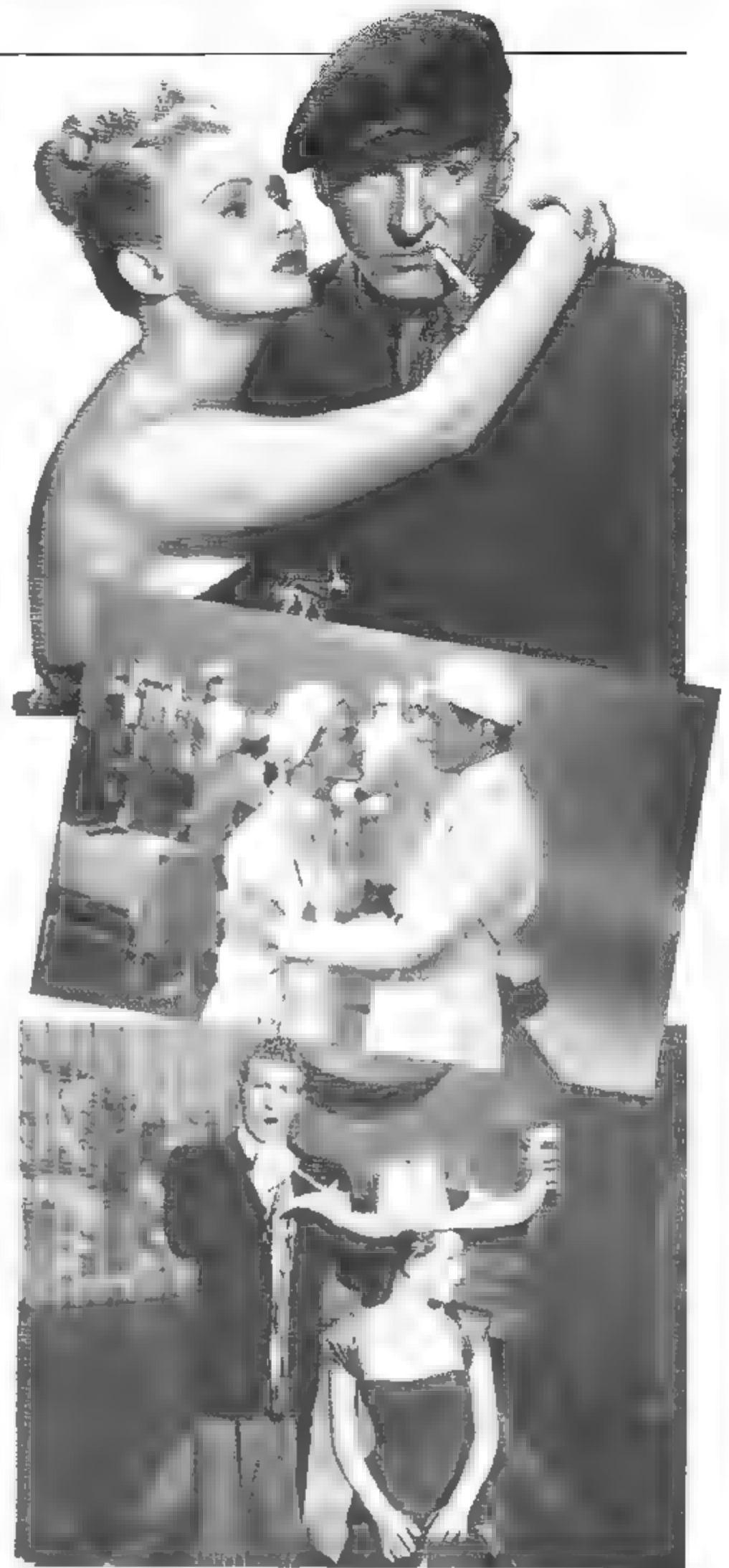
Poor wages. Taxes. Difficult children. Dirty diapers. A house that is too small. Boredom. Fear. Shopping. Sitting in traffic. Taking out the trash. Nothing nice on TV. Scumbag neighbors. Interfering family. Anyway, every person can make a laundry list of the components that make up their unsatisfactory reality. But because man's striving is precisely aimed at satisfaction, he must use his imagination to supplement what is lacking in reality. Otherwise he simply cannot figure it out and ends up hanging on the gas tap or something scary. The illusion industry prevents him from doing this by adding an immaterial illusion to the unsatisfactory material reality, which makes life seem more fun than it is.

In his book *The Film of the Fifties*, an analysis of a hundred films from the period 1950-1960, Douglas Brode asks the key question: 'Do movies imitate life, or does life imitate the movies?'

You cannot answer such a question if you understand 'life' only as reality. Reality is only a part of life.

The other part is a better reality, which is still only played out in your fantasy. The most successful advertising is a fusion of real and dreamed reality. The consumer is presented with his dreamed reality and is given the opportunity to realize a piece of it by buying the product in question. Adventure becomes a cigarette. Freedom becomes a car. And so on.

Psychologist Dr. Ernest Dichter says: 'Happiness does not consist in acquiring possessions, but in doing things that



the secret life of walter mitty



"Hello, lovely day!"





reduce dissatisfaction'. The economic system is based on this motive, and advertising plays an important role in it. And the communications philosopher Marshall McLuhan explains this further by saying: 'Advertising gives the satisfaction that the product itself cannot provide'. A product is a thing that performs a certain function, but this functionality alone is not enough for us. People do not buy functions, they buy feelings, and these feelings must be aroused by the ideas that are added to the products by means of packaging, advertising, etc.

Our Decorated World A

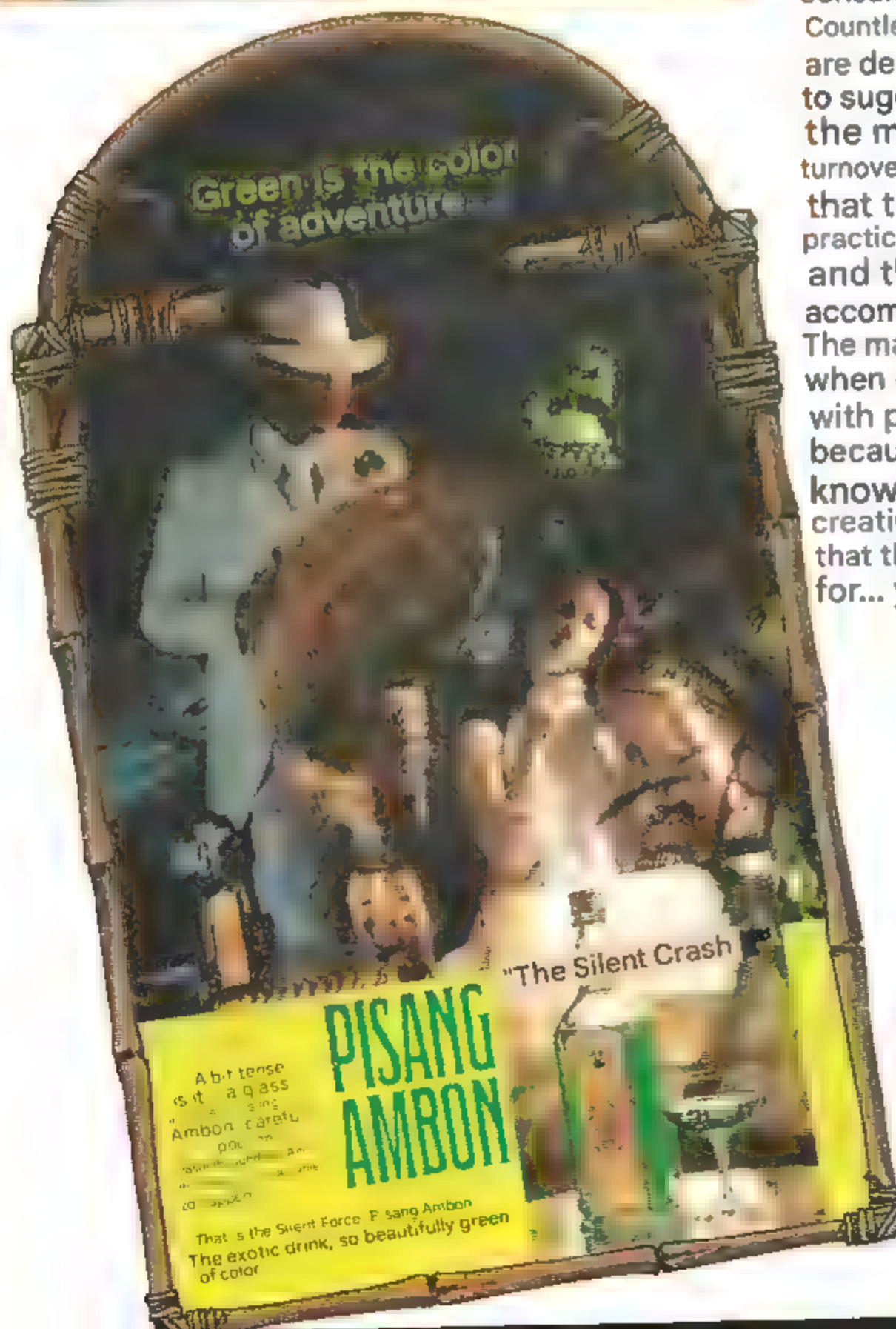
chocolate manufacturer who wrapped two thousand of the same bars, one thousand in red and one thousand in green paper for testing, discovered that of the one thousand people who tasted both bars, 60% found the red one to be much tastier, 20% the green, and only 20% could tell no difference. Is this man a bad guy because he has since wrapped his bars in red paper? Of course not. He is doing himself a favor, but also the consumer, who finds the red tastier this way.

Countless other packages

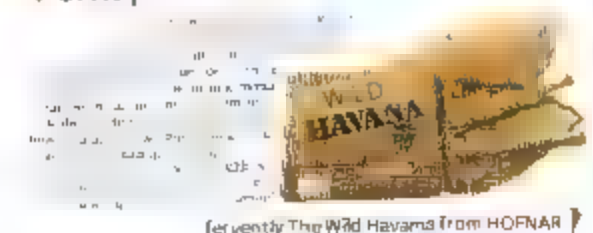
are designed in the same scientific way to suggest greater satisfaction. The fact that the manufacturer also increases his turnover in this way does not detract from the fact that the consumer also benefits from this practice. I have already said that the producer and the consumer are each other's accomplices.

The manufacturers who long ago were gloating when competitors entered the market with packaged goods (at a higher price, because packaging costs money), did not know how quickly they had to start creating a branded article when it turned out that the public was indeed prepared to pay more for... yes, for what

From Human to Puppet



"Perhaps a little too wild, amigo?"



fervently The Wild Havana from HOFNAR



actually? For feelings, nothing else. Shape, colour, material, lettering of the packaging can - each by itself, or in combination - evoke — a feeling association of (fill in): tasty, pure, luxurious, cheap, fresh, sultry, healthy, sexy, masculine, feminine, powerful, natural, you name it and so on. This development has continued at a rapid pace.

And now you regularly buy items of which the packaging sometimes makes up a large part of the price. The consumer has never been obliged to choose the more expensive, more luxurious product from various alternatives, but because he did prefer that in practice, he forced manufacturers in the direction of ever more frills and frills, glitter and tinsel, which have little or nothing to do with the function of products.

A striking example. A few years ago a perfume was introduced in America with the slogan: 'We claim no magic for the bottle, just for what's inside of it'. It was an attempt to make it clear to women that they should not be fooled by the



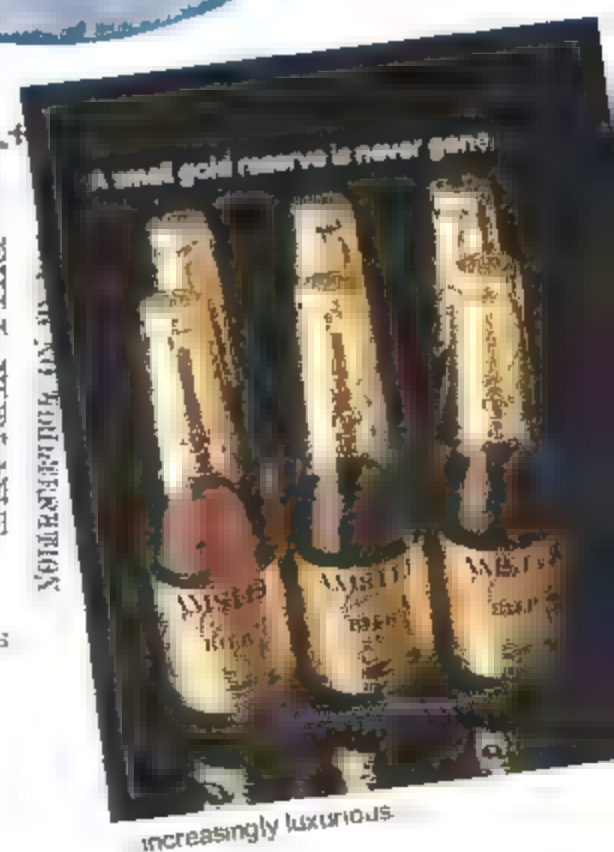
THE LEADING SOAPS OF AMERICA

7 CENTS SIXTY MILLION POUNDS FOR ANNUAL



MARK A. TORREY Eastern Agent,

84 - - - - - BOSTON, MASS



increasingly luxurious

packaging, because it was about the product itself. In vain. It was a flop. And there are many such examples in history. When the consumer is given the choice between reason (function without frills for a lower price) and feeling (added frills for a higher price) he chooses the feeling.

And that is why you will never read anything in an advertisement for toothpaste about the superior quality of ground chalk from which the product is made. Advertisers know that you are not interested in such things. You do not buy the product toothpaste, but the feeling of 'white teeth', 'happy smile', 'fresh breath', 'healthy teeth'. So that is what the advertisement promises you: feelings. And that is exactly where the rational critical consumer protectors do not know what to do. They try to classify all products according to function and price. But if it were only about function and price, everyone would write with a pen worth a quarter and there would be no market for gold Parkers. Certainly, it is excellent that the Consumers' Association and King Customer critically supervise the one-sided rose-colored stories of advertisers. But heaven forbid that the fanatics in those circles should ever get their way, because then life would be stripped of all its frills and frills and we would have to be content with the one and only standard product that, according to their standards, represents the optimum price-performance ratio.

From Lourdes to supermarket
In every human being there is a slurry of abstract feelings: desires, dreams, fears, passions, love, hate, aggression, hope, despair, pity, faith, disbelief, creativity and destructiveness. Because those feelings are abstract, and often so confusingly mixed up, most people have difficulty remembering that

to express feelings, to give them shape. To help people do this, rituals have been invented since ancient times. The core of these rituals is always a transaction, in which a concrete sacrifice is made in exchange for a bit of magic that the human soul yearns for. We find these transactions in all times and among all peoples, among pagans and Christians, among Norsemen and Papuans, always and everywhere. And in their sacrifices, people always aim to gain a little faith, a little cheer, a little hope. As far as I know, the Roman Catholic Church has the honor of being the first to have poured that little faith, that little cheer, that little hope into a concrete product: the indulgence. Partly due to the efforts of Martin Luther, this

indulgence discarded, but it has been replaced by a whole range of other products — from candles to prayer cards, from communion dresses to statues of saints for the dresser. Anyone who has ever been to Lourdes knows that it is one big shopping centre where hundreds of 'Fournisseurs du Vatican' sell religious trinkets for hundreds of millions of francs a year that have no functional value. But the four million pilgrims who visit Lourdes every year are not looking for functionality either. They are looking for a bit of faith, cheer and hope. And in that respect they are no different from the twelve million people who visit the Netherlands' largest shopping centre Hoog Catharijne every year. In both cases it concerns transactions in which the person, the consumer, makes a sacrifice of time and money and receives a feeling in return. And there is no essential difference whether that feeling is concretised in the form of a plastic statue of Mary or a velvet dress. The plastic Mary may represent the hope of miraculous healing. The velvet dress represents

perhaps the hope of miraculous love.

WHAT DO YOU EXPECT FROM AN AFTER-SHAVE?



free choice...



...feelings stronger than reason...



SMALL HAPPINESS IS...

A postcard from a distant friend,
tea in bed with a
rusk and...

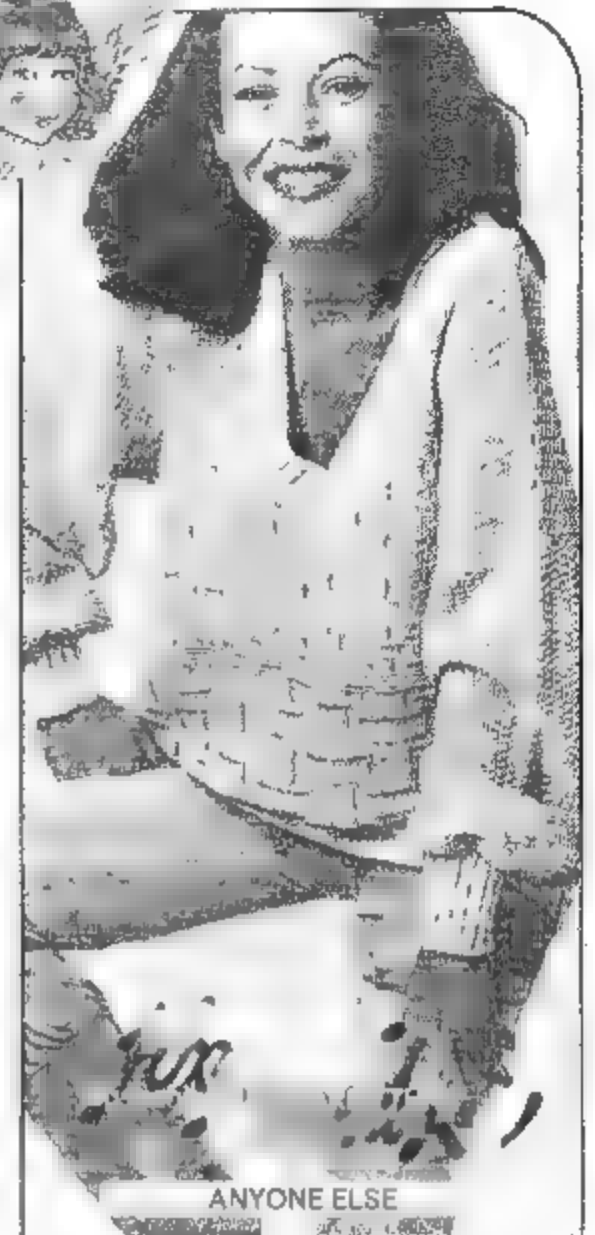
This wide, deep
V neck sweater
made from
a completely
new knit for
50 euros.

but 50:
corduroy 70:
broek



Foxy fashion SHOP OF THE LITTLE

HAPPINESS



ANYONE ELSE

The chance of realizing both dreams is very small.

After more than a century of pilgrimages to Lourdes by several hundred million people, only sixty-two miracles have been recognized by the church. Then the Hansens seem much more like the fulfillment of secret dreams through ordinary commercial transactions. I do not know how many women owe the Befde of their lives to a velvet dress, but everyone can conclude in their own experience that certain purchases sometimes perform 'miracles'. Even the inveterate psychiatrist Prof. Kees Trimbos must agree

admit, because he wrote in NRC/Handelsblad: 'When I'm down, I go and buy something.

That makes me feel better'. So there is no reason to blame the advertisement for giving people hope for a miracle that will never happen.

Sometimes it does happen, and more often than in Lourdes or Fatima. I think that is important enough to defend the advertisement through thick and thin.

Of course friendship is more than Gladstone. But who can prove that offering a Gladstone can't be the beginning of a good friendship?

Of course, motherly love is more than just a jar



hoping for the miracle...



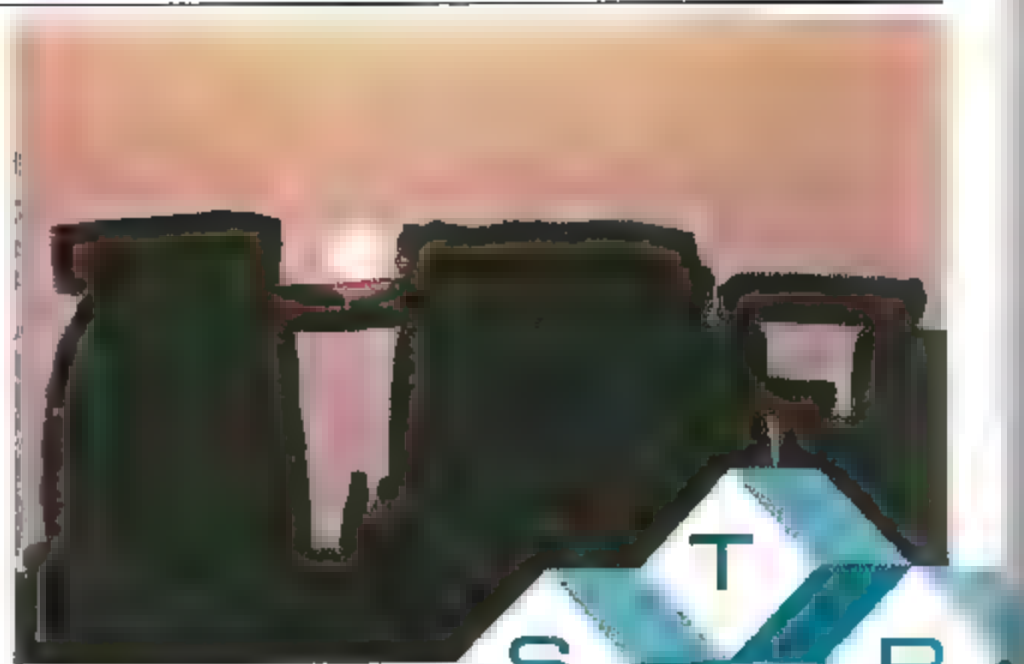
Olvarit. But who dares to say that good nutrition is not a part of motherly love? Of course, popularity is more than Ultra Brite.

But who dares to maintain that a fresh smile is not part of someone's attractiveness. Feelings are abstract, I've said it before.

That is why man needs concrete things that shape his feelings.

Amulets, symbols and fetishes have played a major role throughout human history. And nothing has changed in that. Except that fetishes, symbols and amulets are now produced on a conveyor belt. And that their magical meaning is no longer explained by a magician, medicine man, high priest, but by an advertising man or journalist. And no longer in a witches' circle, temple or cathedral but in people's homes. Via mass media of reproductions. And because of that mass reproduction, of course, a part of the original magic has disappeared. Both from the products and from the message. It has all become more banal than before. The old rituals have become flattened into automatism and therefore they no longer give such intense and long-lasting satisfaction. That is the price of prosperity. A glass of wine once a year at Christmas is a ritual. A quick sip every day is banal consumption. The ritual gives more satisfaction than the consumption. Yet no one is prepared to turn back the clock. Because everything that is tangible and concrete has always appealed to people more than what was abstract. A pin in exchange for a quarter in the collection box. Or the purchase of a kitsch souvenir in Colombey-les-Deux-Eglises as a token of admiration for General De Gaulle. Even though he has been dead for years.

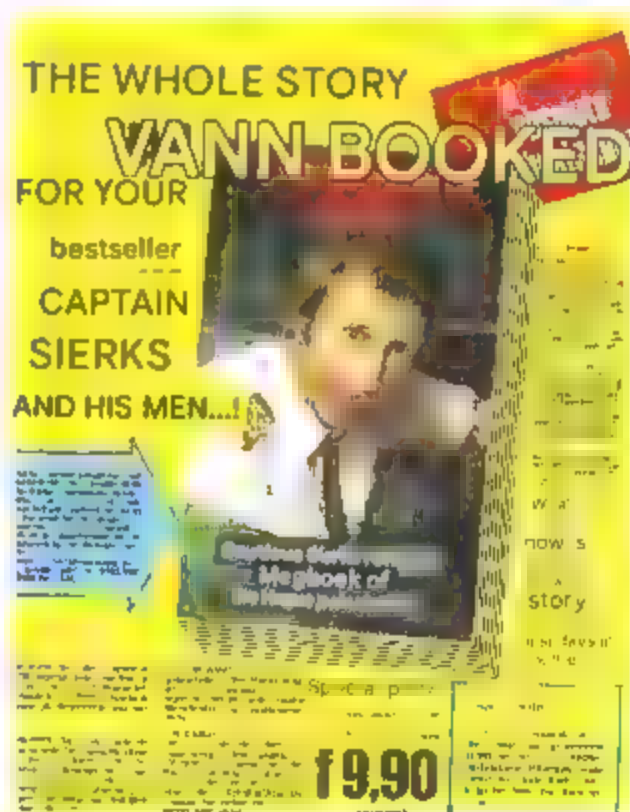
From Human to Puppet



temple became television

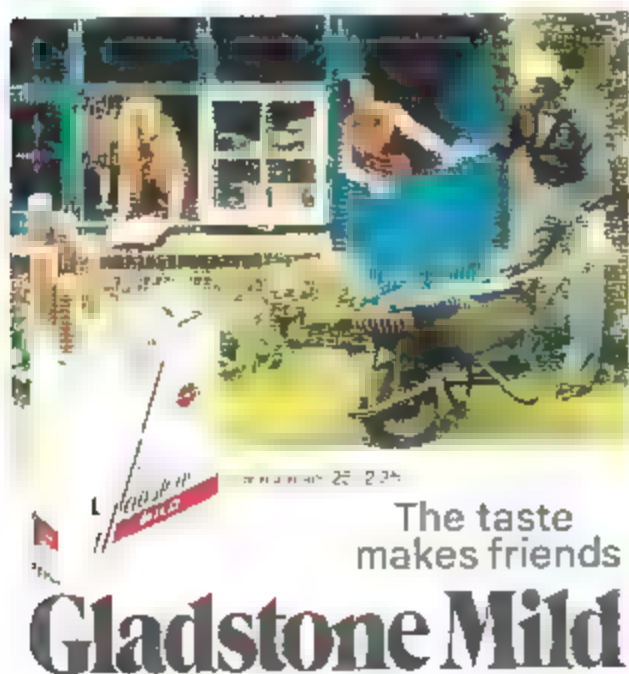


lasts for years



Fictional heroes live longer than real ones

'We expect only one thing from a cigarette: taste:



Show your teeth!



Ultra Brite puts success in your mouth



The 'merchandising mafia'

From the need of people to identify with their saints and heroes by means of a kind of pseudo-relics, an industry has arisen in recent years that is rapidly growing to a worldwide scale. It is the industry of 'character-merchandising': the manufacturing and trading of bits of personality in the form of tangible products. Figures that are not in principle commercial are made commercial. The 'lesson of Lourdes' has been well understood by commerce, but because most people's attention has shifted from church to peep-box, and because a real hero is forgotten much faster these days than the fictitious heroes who pass across the screen every week, the consumer-relics industry has thrown itself on the figures that owe their worship to the mass media. They can be figures from books, from comics, from (drawing)

movies or from television series.

But nowadays mass media and manufacturers to a kind of mutual 'cross-pollination' with the license seller of the 'character' as the major animator. 'The merchandiser is a pimp', said publisher/license seller Frank Fehmers in the HP about his profession, because he profits from other people's creativity without risk'. It is a strange trade. You have licensees who sell the rights to their own 'characters', such as Walt Disney Productions who has about two thousand figures for 'rent'. The BBC also has its own 'Enterprises' department that granted more than sixteen hundred licenses in 1975. However, our NOS did not earn a penny from the merchandising of the popular Bereboot figures, but on the other hand paid the producer of the series so little that he was forced to look for additional income. The first episode of the Bereboot had not yet appeared on the screen, when the 'character merchandising' got underway and within a few months there were already eighty Bereboot articles on the market, from booklets to cups, from liquorice to stickers. For the licensees there is — little risk in this case, because when it is known in advance that a series consists of two hundred and twelve daily episodes, the chance of a flop is virtually impossible. Then popularity is, as it were, instilled in the little ones with their mother's milk. For adults it is a bit more difficult, because the broadcasting companies base their policy strongly on viewing figures and if a series does not go down well with the public, there is always a chance that it will be stopped after, for example, six episodes. And that is too short to really bring a 'character' to life. However, good publicity is able to stimulate the critical capacity of the viewers

to be properly anesthetized. This has been proven in the series Charlie's Angels. That has its



popularity is largely due to the provocative behavior of the extremely mediocre actress Farrah Fawcett. It started with the revelation on a popular 'talk show', in which Farrah said that the three 'angels' did not wear a bra in the series. And from that moment on, Farrah made sure to appear in the beloved gossip columns every day, which made her an 'object' with a great conversation value within a few weeks. The result?

After a few months, seven million Farrah Fawcett posters had already been sold. Dolls, clothes, beauty products and T-shirts with the name Farrah Fawcett attached to them flew off the shelves like hot cakes. And that was the intention. Because Farrah may be an average actress, she is a significantly more than average businesswoman who

exactly senses which 'magical' ingredients a lucrative merchandising operation needs: sex, beauty, success and excitement. The four things that in reality leave most people wanting and of which they hope to partake a piece by purchasing a relic. The four things that are very difficult to realize in behavior, but which are therefore very easy to bend to consumption.

The Milking Process It is logical that all clever license sellers try to concoct a merchandising plan that will extract the most financial benefit from the 'milking' of the original idea. This process was exposed in the satirical magazine MAD a few years ago.

The starting point was the book *Doctor Zhivago* by the serious Russian writer Boris Pasternak. 'Writer?' said MAD, 'when a writer has written a good book these days, he has already become a multinational corporation before he gets to correcting the proofs. First, the book is immediately turned into a play. Then it is made into a film. Then a TV series, then a musical, which is then put on a gramophone record that is broadcast on the radio. Then a comic strip, and Zhivago bearskins appear in the shops. Zhivago dolls, a Pasternak Party Pack with Russian napkins, chewing gum with Zhivago pictures, a Zhivago puzzle, perhaps even Zhivago cigarettes, and all this commercial fuss creates a tremendous curiosity about the book, which then becomes an inexorable bestseller.

is becoming

From Human to Puppet

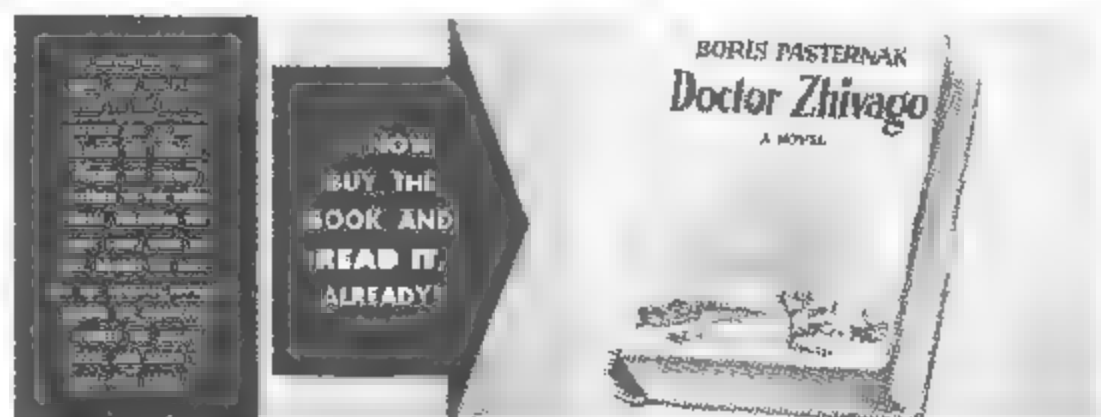
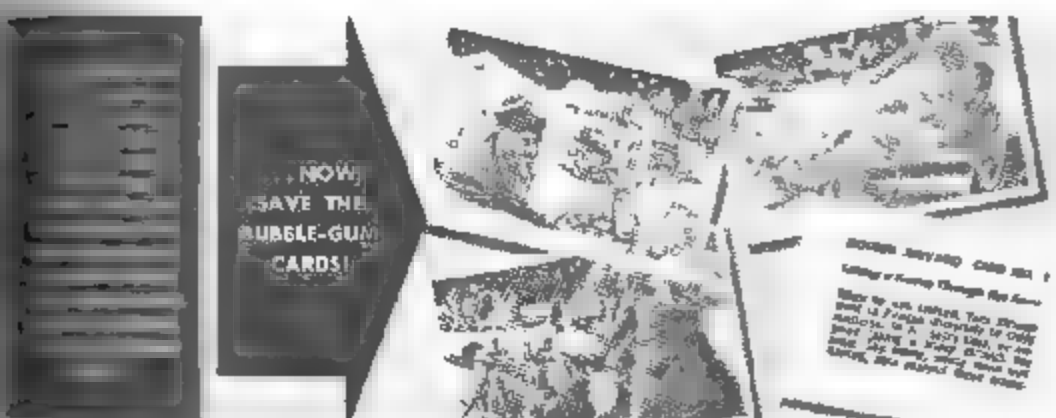
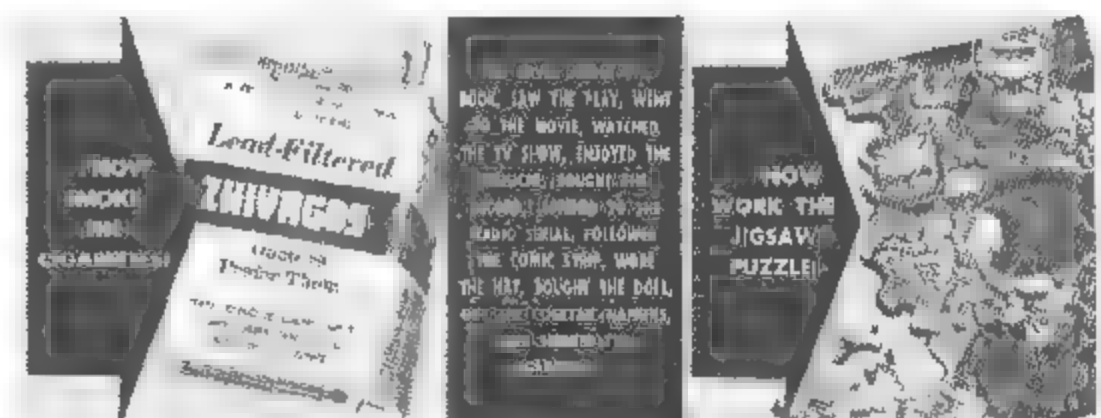


businesswoman...

That's how it goes. But that doesn't mean it always works. The licensees of the film *The Great Gatsby* set an enormous merchandising machine in motion with the aim of revolutionising the fashion scene. Mass media and fashion manufacturers worked hand in hand to get the *Gatsby* look accepted. It didn't work. The public came, saw and... reacted in a way that was idiosyncratic. The *Gatsby* look didn't get any further than a small group of trendsetters. The general public remained loyal to jeans. Which only goes to show that the 'merchandising mafia' is powerful, but that the public doesn't just let itself be manipulated without a will.

What people are looking for is an optimal Satisfaction Quotient when weighing up Benefits and Burdens. That this optimal BQ usually results in consumption does not mean that consumption is the highest pleasure. Consumption is usually the highest pleasure achievable with a minimum of effort. It seems to me personally the pinnacle of pleasure to be able to play the trumpet like Miles Davis. But to achieve that pleasure I would have to brave endless years of arduous study and even then it would be highly doubtful whether I would ever reach the level of Miles Davis. So I choose the

optimal BQ for this need for pleasure and that is a gramophone record. Less pleasure than tooting your own horn, but also much less effort. Fill in the countless other situations yourself for which consumption is the easier substitute for difficult behavior. Nobody knows what smurfing is, but thanks to Father Abraham the smurf became a million dollar business in 1978.



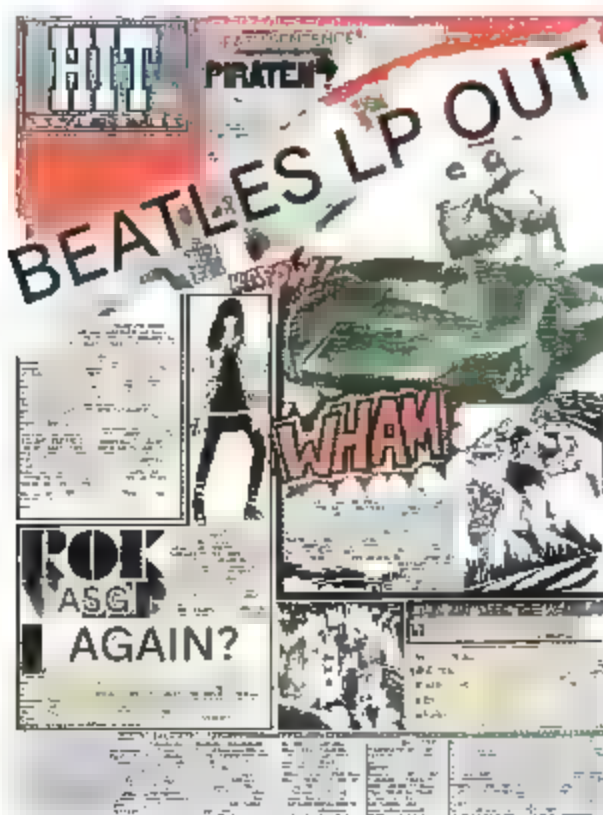
Nostalgia for authenticity only creates new imitations



Around 1965 the 'schism' in our consumer society began. All sorts of young people, who had never experienced hunger, poverty, war and crisis and therefore did not fear a relapse, had the vague feeling that there had to be something more satisfying in life than consumption. Their feelings were expressed by the hippie movement in America, Provo and Kabouters in our country, and the international Flower Power' idea. These young people had personally experienced how their parents (in whom the fear of 'things can go wrong' was ingrained) could talk about nothing else than new cars, wall-to-wall carpeting, whisky and all those other consumer symbols of increasing prosperity and status that demanded so much attention that there was less and less time available for Love and Attention. So these young people sought it out with each other.

'Communication, you know' became the winged word of everyone who went looking for the real person behind the plastic facade. But yes, communication is about the

most difficult thing there is. Anti-smoking magician Robert Jasper Grootveld attracted a crowd of followers with his 'ugge-ugge-ugge' but a girl who by handing out



.. communication



who tried to communicate with the police, was beaten up and taken to hospital.

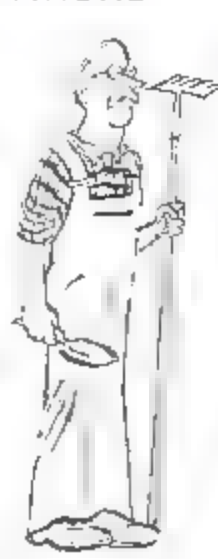
Communication must depend on the exchange of codes that have the same meaning for both sender and receiver. In this respect, 'Flower Power' used the clearest code, because flowers hardly arouse aggression in anyone. Only in the case of outspoken destructive figures and apart from the fact that flowers naturally wilt - did - 'Flower Power' fail when, around 1968, the 'hard line' took the place of the until then mainly peaceful resistance against consumer society.

The stimulating marijuana disappeared from the initially so playful subculture and hash came in its place. And that immediately meant the end of communication by means of communication. But it certainly did not mean the end of the resistance against consumer addiction. The ideas from the '60s had made many people think. Criticism was made of the capitalist system and advertising in particular formed a wonderful target for many people to vent their annoyance on.

"Alternative" became the new slogan and once again it was the affluent youth who were the first to try to give this slogan form and content. Unsatisfied by the abundance of soulless mass-produced products from chipboard wall — units to responsible plastic stackable ashtrays in white, black, purple and orange - more and more young people started looking for things with a certain emotional value. These were and are the things that are handcrafted, from natural materials by honest people, with a love for their profession. And: the relics of magical people or events.

So that became the nostalgia trend. And please don't just use nostalgia as a reference

DUTCH FASHION INSPIRATIONS



PLUMBER VEGETABLE FARMER

GARDENER

CLOCKARD



RADIO & TV ARTIST

ARCHITECT BNA SCIENCE EMPLOYEE VU

SOCIAL TEACHER ACADEMY

STUDENT PSYCHOLOGY



To Sally what is there with you hand

withdrawn type

And now you're in all kinds of action groups

Yes, of course, that's where you meet boys



alternative

understand nostalgia for the past, but especially for authenticity. But what does someone who grew up in a time of automated consumption and automated reproduction of authenticity know? His only frame of reference is the anti-reference. If you know what you don't want, then there is automatically something left that you do want.

If you resist the present, you will

automatically end up in the past.

If you oppose capitalism, you will automatically arrive at Marxism.

If you resist plastic and nylon, you will naturally end up with wood and cotton.

If you resist chemistry, you will automatically end up with pure nature.

If you oppose industry, you will automatically end up with craftsmanship.

If you resist performance, you will automatically end up with dropout.

When you resist rationality, you naturally arrive at faith.

If you resist crystal, you will automatically end up with farmhouse pottery.

If you resist suits, you will automatically end up with old jeans. And so on and so forth.

The resistance is directed against the familiar, which has proven to provide no, or at least insufficient, satisfaction. What remains may rightly be called 'alternative', because it is not a conscious choice. There is no other choice. One has to make do with it. And that means that one must give it a meaning that does not arise from the spontaneous feeling 'this is what I want', but from the misunderstanding 'if I only do and buy the things that are the opposite of what I do not want, then that must be what I do want'. This misunderstanding is at the root of the entire nostalgia trend. This trend, already demonstrable as a symptom in the second half of the '60s, only really got going after 1970. The creativity explosion of the '60s, as is — known, was heralded by the Beatles,

Courrèges and Mary Quant - suddenly seemed over. No new fashion, no new art, no new music. Only growing disgust against the increasing decadence of materialism.

Anti-herd herd

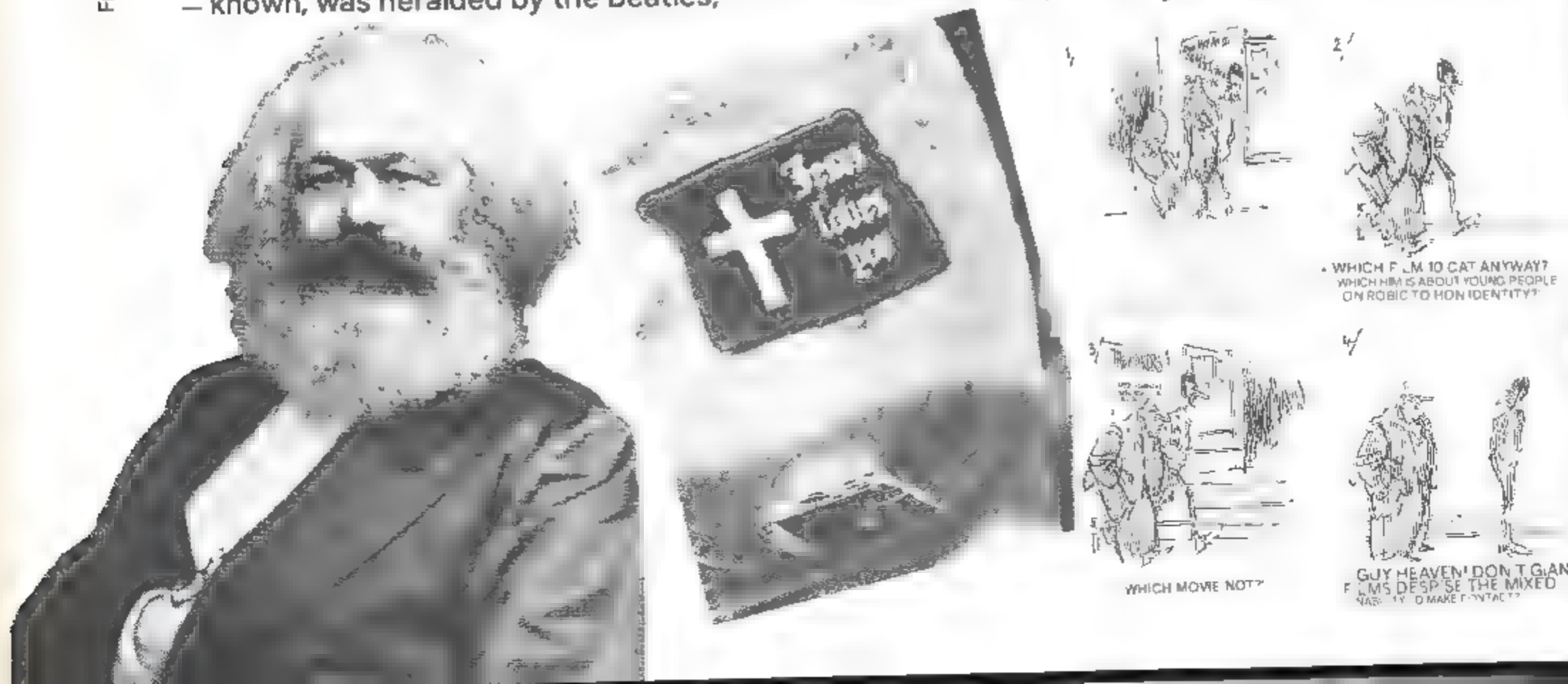
The slogans that accompany this movement all have to do with 'authenticity', 'honesty', 'nature', 'simplicity', and 'warmth'. All concepts that can be explained as a longing for contact, for communication, for humanity. However, they are also all concepts that can be depicted with the greatest of ease by products (symbols) and reproductions (images). And that is what is happening on a large scale. The entire Western world is being flooded with imitations and falsifications that promise an 'old-fashioned feeling'.

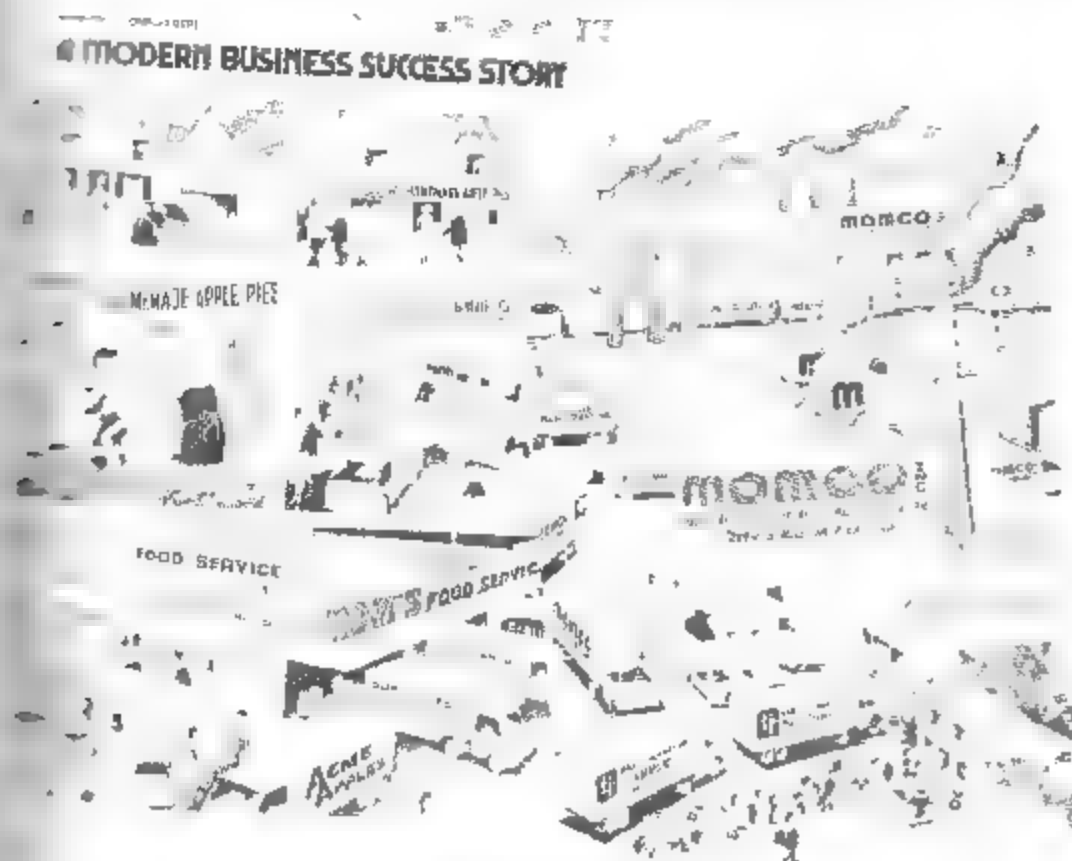
You will notice: the tone of this chapter is naturally cynical. Because this whole desire for so-called authenticity is nothing more than imitating behavior that has been labeled 'real' by tastemakers and that the industry and the mass media have jumped on with enthusiasm because it meant change again.

And change means turnover. But turnover means counterfeiting. Because what is real is also rare. As soon as there is a demand for rare things, the price goes up. That is as true of diamonds as it is of grandmother's cookie jars. That is as true of art as it is of crafts. And as demand increases and prices rise, the moment of counterfeiting approaches. In Chapter 1 I told how the sudden demand for Old Masters by Texas instant millionaires led to a boom in counterfeits. The nostalgia trend has done exactly the same thing.

There weren't enough cookie jars from Grandma, so they made imitations

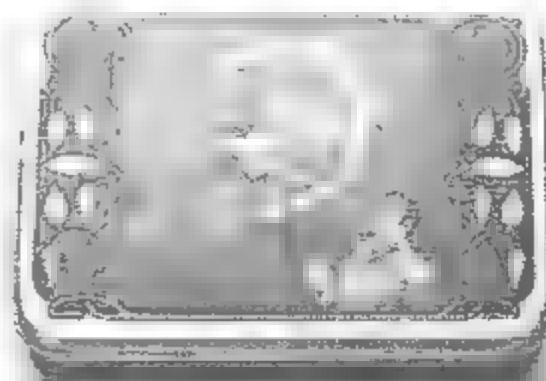
From Human to Puppet





...from real to fake and back again.

made. There were not enough old cigar and stone moulds and letter cases, so they were made into imitations. There were not enough second-hand granny dresses, so they were made into new ones. There were not enough worn-out jeans and army fatigues, so they were made into new ones. But the manufacturers of 'real' jeans could not even meet that demand, and so in 1977 large quantities of 'counterfeit' jeans from Taiwan came onto the market, imitation Levis. The seamstresses could not meet the demand for Bartje shirts, so the ready-made clothing industry took over. The warm bakers could not meet the demand, so they automated their craft work. The potters in developing countries could not handle the work, so it was taken over by a factory. In the 'honest kitchen' preparing meals is a lot of hassle, so Koopmans came up with ready-made suits for making your own bread. Unox introduced smoked sausage according to an old recipe and Royco introduced Herbergsoep. In the last five years, more 'instant' brown pubs have opened than have grown in a 'crown'. And so on. After the imitations and falsifications from the prosperity frenzy, in which the then status concepts were incorporated such as 'palace', 'chalet', 'gold' and 'crown', we are now saddled with thousands of Ot en Sien boutiques and 'food shops' to express how 'real' and 'honest' we are. Modern supermarkets are provided with plastic oak beams and cardboard decors with old-fashioned shop names such as 'In de drie hammen'. In the bistros furnished with boerenbont and farm wagon wheels, you get your food straight from a tin on an 'honest' wooden board. And the leisure magazines are full of tips such as how to make a 'granny crib' from a kit yourself, or how to make your own photos brown.



Eye-catcher from Samson for extra turnover.



'Happiness is something from the past', is the idea that has captivated ever-larger groups of people in the last few years. The youthful sentiment of the elderly coincides beautifully with the hunger of young people for something they have never known, but which they have been taught existed in the past. And industrial and mass media not only latch on to the trend, but also vigorously fan the flames of it. To the benefit of both. We are inundated with films and books from and about 'the past', that is to say about the period when there was no television yet and people were expected to be 'pleasant' and 'warm' with each other. But television is also not idle with ever new series that appeal to that youthful sentiment. And that in turn gives new impulses to the industry that is once again producing furniture and upholstery in the styles of the thirties, forties and fifties in large quantities. Grundig has even repackaged a modern radio set in a cabinet from back then, because old radios are very much 'in' and therefore almost impossible to get old. Now we are waiting for a computer disguised as a milk can or bocren cart. That will come because according to the laws of the acceptance curve from chapter 4, the nostalgia trend is still in the growth phase, so there is still a lot to come. More and more companies are getting involved. I even saw a garden centre advertising: 'Fruit trees from grandmother's time! Star apple, jute pear, etc. What started as a protest against the consumer society has also become consumption again because industry and mass media know that the real anti-consumption pioneers are so few in number that their influence can easily be transformed into advertising gimmicks that actually give new impulses to consumption. It does not matter whether the dissemination of symbols takes place by trendsetters of the conforming or the rebellious kind. In both cases, the ideas in question

From Human to Puppet



influence on clothing...



rural nostalgia in fashion at xenos



Old Dutch Goose Board
with fresh **Smoked sausage**
and **smoked spek van Zwan**.



childhood memories.

ORDER FORM

This real farmer's stock pot at:

5 Knorr soup packs and
1 bouillon pack for only

9.95

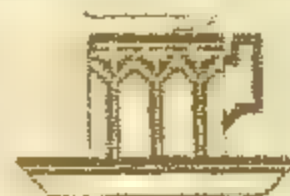
lucky
shipping
costs
Soon



Coffee from yesteryear

0007

Madam and Minheer



Golden Bean Coffee SINDB 1885

among more and more people, which means that they lose more and more of their original 'realness' and are absorbed into the daily pattern of mass consumption and imitation, whereby satisfaction decreases and hunger arises for something else. And this happens

faster and faster. The 'Punk', which started in 1976 as the expression of the raw protest of unemployed youth against a hopeless future, was already a fashion item in 1978.

Shoe manufacturers and clothing makers hastily stuck labels with the word 'Punk' on their goods. A shopkeeper who was left with a batch of unsaleable shirts, made big rips in them and stitched on a few punk attributes. The shirts flew off the shelves

...

Adolf Hitler Superstar The hunger that naturally gnaws the strongest is the hunger for inspiration. In the past there were people who were completely spontaneously inspired by ideals, an iron-clad faith, unwavering loyalty, friendship, solidarity and such things that are almost extinct today. Nowadays certain external characteristics have taken the place of the original inner inspiration. And these external characteristics have been copied from reproductions of the inspiration of the past. For example, the great spectacle film *Kanonnen van Navarone* was the kick-off for the 'romanticization' of the appearance of the man. This film coincided with the first symptoms of unrest that were aroused by the regulated boredom of the consumer society. It showed us romantic partisans inspired by a great ideal. Soon after the release of that film

you on the barricades of the Maagdenhuis first students who in their clothes and hair-

costumes bore a striking resemblance to the partisans in the film.

This phenomenon (if I only adopt the external characteristics of the person I admire, I may also start to resemble that person a little internally) is one of the tragicomic aspects of the reproduction era. Man, in search of his identity, chooses from the supply of the mass media an identity that appeals to him and thinks that by imitating external characteristics he is really adopting that identity. Sometimes this happens consciously. There used to be many girls who did their best to look like Brigitte Bardot, and when Jacky Onassis was still Jacky Kennedy, there were no fewer than nine million women in the US with a Jacky Kennedy haircut. Often, however, it happens completely unconsciously. Someone is struck by a certain ideology, a certain heroism, a certain belief that he lacks in his own life and he thinks he can make that ideology, that heroism or that belief his own with the help of fetishes and amulets. Sartre's glasses. Marx's beard. The habit of gurus. Al Capone's hat. The motorcycle of the

Hell's Angels. And so on.

But of course this is all based on the pitiful misunderstanding that it would be possible to arouse feelings that you do not know and have never had, but which you suspect must exist, with certain attributes. The boy who only knows the war from stories thinks that he will be able to feel something of those war feelings when he buys a swastika at the Waterlooplein. However, he only creates a misunderstanding with those who have physically experienced the war and in whom such a swastika arouses strong emotions of disgust. However, that boy with his swastika can communicate with other boys for whom the swastika also has a magical but

From Human to Puppet

Emotional scarcity

has to do with each other's my
after fifty gulden the piece but that is
every time again with a small sign
you are back in class At home ther
I have to have all of those and also
all those old school posters
past Overijssel Drente, awerome you
could call that compulsive, but that
is just plain lego. Your lego?
put together.
how Yes
that fits. The human lego. And old
cookie licking dino. Besch... cocoa and
coffee came from just after the war there
. Can't pass it up. I have to have it.
And for a little can they ask for-
ten, forty gulden nowadays just like that
easy A real tin cookie jar
melt from the sixties? Such a drum-
metr in which the last drums are rusted?
No longer payable,

find you, you can hardly find
a box of Wybertes from '66 that are
more under ten those yellow and black
language boxes of Drente's Caro's with that
profiled lid? Pretty cool exem-
copy finds a yellow Twenty-five money
there you have five cans of shoe
pre-grease
- No just the boxes of course Those
flat in boxes. So in the meantime
part empty or just a remnant along the
edge of the bottom Nugget E-dai
Pel-on Cava seu. For a box of Kiv
from sixty one had to pay last
week. In the meantime
this is also one of my most beautiful
boxes in the room. I have a
huge emotional connection with
box, that was a great albert
hey experience when I got that box. I
can say twenty years again
tum in a hand voice. For we wa
run home with four minus two
that was always you understand: at
dad's so shoe polishing. But they didn't
shoe well bail you that make

Real is Real,
Coke is Coke

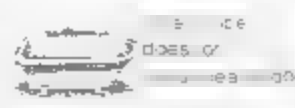
Let Mother Nature
you agree
old-fashioned healthy
put in the bath.

second nature the waterhour in the house)

Fashion used to be more honest
Triple murder cases and a suicide set
mend of course did not give a fair
on someone's home in that respect move
much more natural to us today
But what the women never do
as the material that had to work
we that many k
ngenu

Roots

brings natural wa k ng to (and the Bijenkorf lords it)





heroism, via romance to consumption



Imitating makes one desire



'After a while, a tall, thin man came walking across the grass, with a completely bald head. Since Ko,ak's performance, you see such men more often than before, because they have become fashionable. At least that is my impression. I lack figures'.
- Kronkel in Het Parool.





'Mamma, who was Adolf Hitler?'
The young mother: 'I think he was with the Lovin' Spoonful'
(Tear-off calendar 1977)

misunderstood and incomprehensible sign. And that is happening more and more. British and American rock groups are not averse to shocking the citizens in their own country by wearing the hated or feared Nazi signs. The Rolling Stones, now part of the 'oldies', already flirted with the Iron Cross. And the American formation 'Kiss' uses the runic signs of the SS for the last letters of its name. The 'punk' rock groups that emerged in 1977 and their fans also use swastikas. Now that the magic of Che Guevara has faded, Mao has died and Fidel Castro is going through the inevitable process of bourgeoisification, young people are in need of new 'heroes'. The fact that in their search for inspiration they do not delve into reality in any way, but are inspired exclusively by relics, in which they invent their own romanticization, proves in my opinion that a generation has emerged that makes no distinction between 'Wahrheit und Dichtung'. The young people who demonstrated the loudest against America during the Vietnam War were dressed in American jeans, American army jackets and T-shirts with the stars and stripes. And the boy who chucks urinals in Amsterdam with the slogan 'Wiegel = fascism' uses a word whose meaning he undoubtedly cannot define. We always tend to think that standards about what is good and what is evil are more or less fixed facts. That has not been the case for years. Good and evil are standards from reality. The illusion industry has other standards: nice and annoying. And under this system of standards, Adolf Hitler also becomes a nice man'. Just like Andreas Baader. What they are for is not important. What they are against is what matters. Because that creates the bond with others who are against.

New beer introduced in England as the 'Red Revolution' with posters on which (imitations of) Castro, Mao and other left-wing heroes praised the drink. After a short lived success, the campaign was stopped. Since the beer is now only called 'Red', it is doing fine.



You've only got to taste it

only RED

Mass media turns 'conversation value' into a prestige norm

In his essay 'Just against fun: mass media give distorted image of reality', Prof. Marten Brouwer writes that the correctness of things that are told to us is only one dimension of our interest in them. The other dimension is the 'fun' of them. We usually start by making a distinction between two types of conversation partners, namely people you can talk to and people you cannot talk to. This distinction is of course largely based on our own starting points. In general, we can talk most easily, most pleasantly, most pleasantly with someone we agree with, or with whom we think we can agree.

Then the two dimensions usually coincide: 'correct' (as perceived by us) and 'nice' (as experienced by us). But that is not necessarily the case. We can have a really nice conversation with someone and at the same time feel that we should take what he says with a grain of salt. And conversely, we sometimes talk to someone who is not such a pleasant conversationalist, but of whom we have to admit that he knows more about the subject than we do.



What applies to our conversational behavior, applies in broad outline to our behavior as an audience of the mass media. Our interest in the informative side concerns one dimension of the mass media. Just as important (and becoming increasingly important!) is the 'fun' dimension.

I put 'niceness' in quotation marks here, because (as often happens in science) this term has a different meaning for professional communicators than it does for laymen. In mass communication, major disasters, terrorist attacks and mass murders are also 'nice' subjects. If you replace the word 'nice' with 'interesting', you will know exactly what is meant.

Task and function of mass media

There is incessant debate, especially in journalistic circles, about what exactly the task and function of the mass media is, or should be. One school interprets the concept of medium literally from the dictionary: 'means for the transmission of knowledge and information'. That a medium can also serve as a means for the transmission of entertainment is not stated in so many words by Van Dale, and even the strict journalists from the classical school believe that the newspaper in particular should limit itself to providing news and information with which the reader can form a well-founded opinion about matters of essential importance.

The other school says: people consume media of their own free will and if you want to keep them as customers, you have to adapt to what interests the public. And that is not the bare facts about matters of essential importance. But that is **tension, romance, emotion, illusion**. This discussion in the Netherlands only dates from 1950. Before that, in the world of mass media (which was then not nearly as massive as it is now) there was a clear separation of tasks and functions between three

main groups of printed media.

The newspapers provided the news. The illustrated weeklies provided entertainment with a clear educational touch ('the last of the Mohicans', 'A visit to Doesburg', etc.) plus humor to laugh at and an edifying word. And then there were the women's magazines with practical tips for everyday life and a romantic story to escape everyday life for a while. Then came television and (together with radio) it took over the primary news function of the newspapers. Newspapers in trouble. Het Vrije Volk, until 1952 the largest newspaper in the Netherlands, went down ingloriously in 1970 as a socialist daily and withdrew to Rotterdam. The fault of the

television? But what about De Telegraaf? It grew like a weed. There the discussion flared up again. Het Vrije Volk had remained deaf to the changing desires of a changing audience, while De Telegraaf had tapped into that. With 'all lies and sensation' according to one. By 'market-oriented thinking and acting' according to the other.

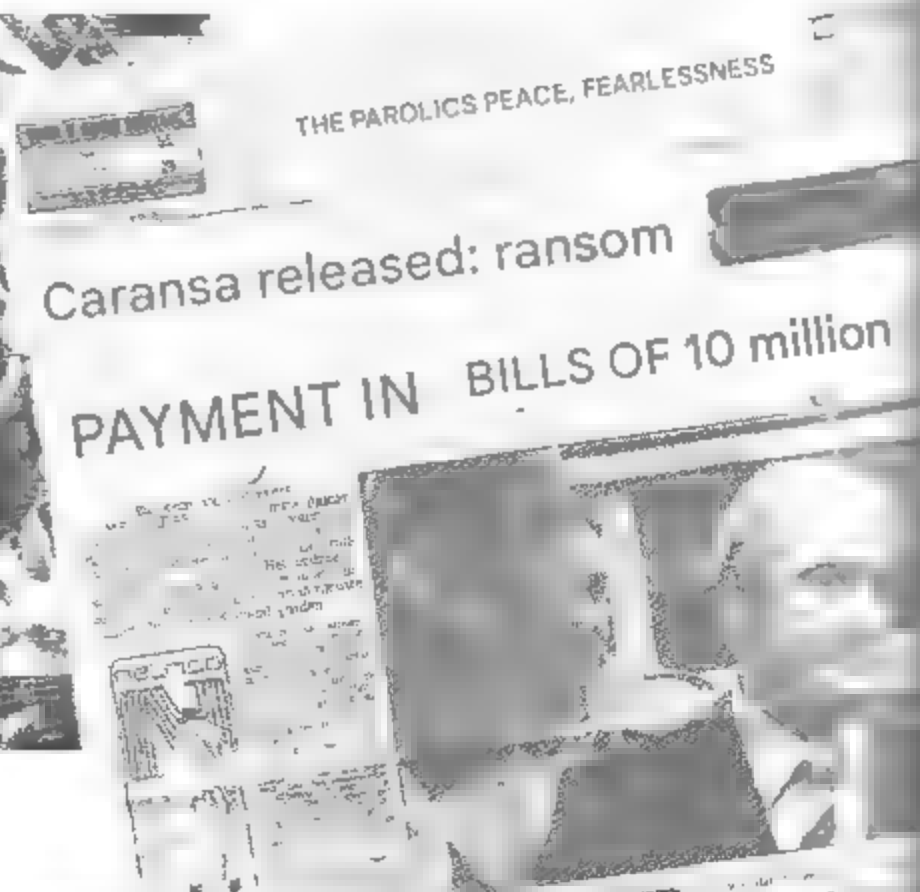
Then we got the phenomenon of TROS, after which 'vertrossing' is named: the rapidly changing relationship between information and entertainment in the media, with increasing emphasis on the latter.

Then the new weekly magazine Story hit like a bomb. Even before its appearance it was ridiculed by every serious journalist. After its appearance it was booed by every intellectual. But within three months it had a circulation of 600,000 copies. Now there are not nearly as many maids, packers and supermarket cashiers in the Netherlands, so there had to be another explanation for this excessive success that even the publisher had not dared to hope for before 1985. Research showed that everyone has their 'Story moment', a moment of relaxation in which he or she wants nothing to do with

From Human to Puppet



"As you say, that is your humble opinion and it happens not to coincide with my authoritarian opinion."



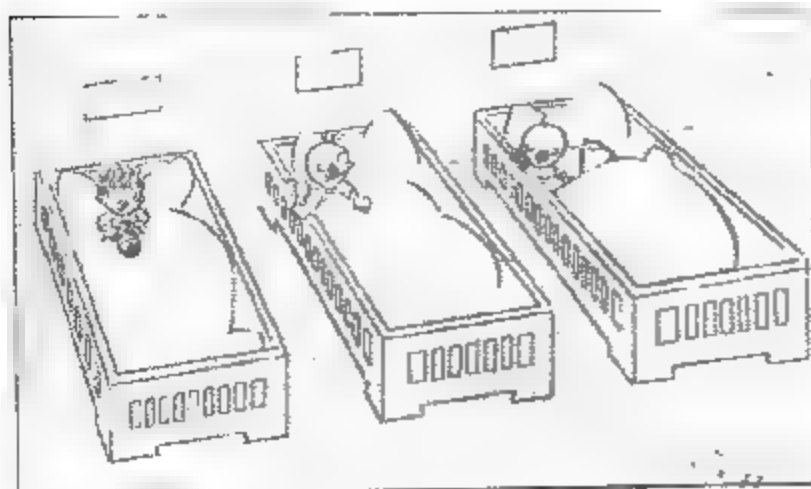


THE PEOPLE

DAILY FOR THE WORKERS' PARTY



everything nice and cozy...



Hans has become colossally old in the last few days. He has almost lost all his hair...

with problems, but only with effortless media fodder. This discovery has put media thinking on a new track and given the impetus to the arrival of a new kind of journalism: consumer journalism. It has no other function than to stimulate certain pleasure centers in the consumer. The consumer grabs a Milky Way for his sweet tooth and for his voyeuristic cravings he grabs Privé. It's really that simple.

The medium as a consumer product

Publishers and broadcasters are companies that compete with each other for the favor and the money of subscribers and members. We have seen that over the last twenty years those newspapers, magazines and radio and TV programs that ignored the need for 'fun' in information have lost more and more customers. Publishers and broadcasters, who wanted to avoid this fate, have therefore started to increase the level of 'fun' in their publications and programs. But what is 'fun'?

Everything that excites the 'secret' emotional life of people. Their need to participate safely and passively in a life that is more exciting than everyday reality. In the past, that was the life of the great and the good, of princes and prelates, of saints, villains, of adventurers and heroes. And that is actually still the case. The English journalist Leslie Sellers has summed up in one sentence the elements that the public 'tipples' on: 'The Duchess of Dinting, five-times-married cousin of the Queen, was arrested in a strip-club early to-day and accused of a £ 1000000 plot to defraud the Archbishop of Canterbury'.

High society (not only the Duchess, but even the Queen's cousin!), sex (married five times and a strip club), debauchery (in the early hours!), a lot of money, crime and religion! These

HOLLYWOOD: BABYLON AND SODOM



elements can be found in all popular consumer media from Panorama to Privé. But in this day and age, the role that used to be fulfilled by princes, prelates and saints has been largely taken over by idols. These are figures that are 'worshipped' by an audience that can and wants to identify with these figures.

And here we are on thin ice, because idols come in two types. There are idols who have become the public's favorite because of their achievements, and there are idols who owe their popularity mainly to the mass media themselves. An idol of the first kind can be found a hundred years ago in the person of the American journalist Stanley, who despite his handicaps (orphan, impoverished childhood) became a world-famous explorer. He 'found' Dr. Livingstone in Africa, as you know. And a typical idol of our time is Johan Cruyff, who first proved that he could play football amazingly well, before he proved that he also felt completely at ease as a 'superstar' of the publicity media. Idols of the second kind do not owe their popularity to their achievements in reality, but to their achievements in the world of illusion. For example, the homosexual Rudolph Valentino became the idol of millions of women because of his role as a romantic 'Latin Lover'. And Marilyn Monroe became the idol of millions of men, who found in her the embodiment of all their dreams: a sex bomb who 'fell' in every film on a

ordinary boy.

Idols of this time are for example Kojak, James Bond and Robert Redford. Psychologists are seriously concerned with the problem why no female idols have emerged in recent years. They think it has something to do with emancipation. The woman may not be a 'lust object'

more, but the man can still act like a tough guy.

The prostitution of popularity More and more media must be filled. With what? With 'stuff' that interests the public. And what interests the public is mainly the idols. The idols are made by the mass media and from that the mass media derive the right to follow the idols like vultures. Everything that happens to an idol, the most insignificant action that he performs, is blown up into a show page. Once again we see a conspiracy of commercial enterprises for mutual profit. It is in the interest of film, television and record producers that an idol from their stable gets as much publicity as possible. It is in the interest of newspapers and magazines to please their public as much as possible. So to give an example we get 'nice' reports of Kojak in the kitchen, Kojak as a 'dressman' — at a fashion show, Kojak on holiday, Kojak at home, Kojak with his hobby, and so on. And all this commercial publicity, all these events specially made up for media consumption are presented to the public as 'the reality of Kojak'. While Kojak himself is already a made-up character.

Is it any wonder that the public is increasingly losing sight of the difference between reality and fiction? Through its own need to close its eyes to the 'real' reality, it is increasingly being forced into a 'pseudo-reality' invented by professional idea-makers and propagated by an army of 'henchmen' who have a commercial interest in selling illusions.



The dangers of this were already pointed out in 1962 by Prof. Daniel J. Boorstin in his book *The Image*. A humanity that is confronted day in, day out with the widely reported and inflated trivialities from the world of show business, eventually comes to believe that the injured ankle of a beloved footballer or the bloody nose of a beloved singer is really more important than a coup d'état in Argentina or an earthquake disaster in Italy. People start to weigh the importance of something against the amount of space or time that the mass media devote to the respective events. This publicity becomes the added value of the event itself. If Henk van der Meyden devotes half a page to the latest flirtation of a mediocre actress and the news that 35,000 people died in a flood in Bangladesh is tucked away somewhere in a single column at the back of the newspaper, then *De Telegraaf* indicates what is important in life and what is not. I do not want to express an ethical judgment on this, because commerce and ethics do not go well together. *De Telegraaf* has become the largest newspaper in the Netherlands by going the furthest in interpreting what is going on among the people. And the people, you and I included, prefer to live with a make-believe world that is nice than with a reality that is annoying. Because that nice make-believe world does not only give us something to dream about, it especially gives us something to talk about. And in our private world too, we know from our own experience that you are more 'tapped' when you talk about Willeke van Ammelrooy's breasts than about starving people in the Sahel. To name but one thing.

The mass media that put the most 'fun' into their product, give readers and viewers something with which those readers and viewers can in turn communicate with others. Something with which

PROVE by Henk van der Meyden

Sophia Loren forgave her father on his deathbed

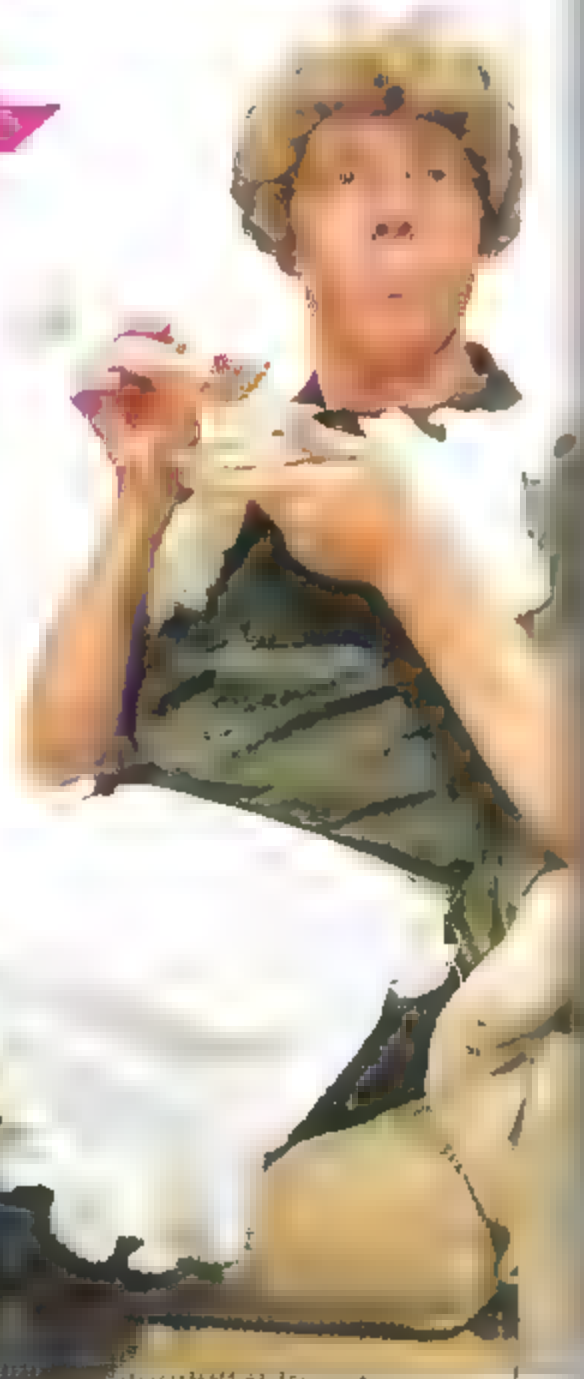
BOAT CAPS: 105'
DEAD

.. Show more important than reality...



SMEN ** NEWS

conversational value



Girls

of the sex palaces

- * Who still talks about brothers? In 1974 they are relax houses. Or pamper...
- * ...the new Revu ...
- * ...the new Revu ...
- * ...the new Revu ...
- * ...the new Revu ...

new Revu

brings you back to..!

"discreet massage"
available everywhere



they can make themselves interesting to others. By repeating what they have read or seen: 'That André van Duin was good again, last night'. 'Yes, the way he portrayed that slow plumber with his much too big overalls'. 'Yes, haha, that was good, yes, I burst out laughing'. 'Yes, me too'. And so on.

The mass media, and especially television, have given new content to the group feeling.

People who have all read or seen the same thing form a group. And whoever within that group knows how to interpret what he has seen or read the 'most fun', is the most 'tapped'. Which, when considered strictly speaking, means exactly the same as 'enjoys the most respect'. For this contemporary prestige standard, which has nothing to do with achievements, nor with high descent or wealth, I have coined the concept of 'conversational value'. A pleasure stimulus for every soul that is tormented by feelings of worthlessness and emptiness.

New elite: the controversial municipality As I said: I want to refrain from making an ethical judgement about the influence of the mass media on the behaviour of their audience, but I cannot ignore the change in norms that has been brought about by the mass media. And the new norm is called: publicity = prestige. By giving a lot of attention to someone, that person gains prestige in the eyes of the public, regardless of whether that person is a footballer or a murderer, a politician or a madman, an artist or a terrorist. For the mass media, a person's news value is determined by his or her deviant behaviour. The more that behaviour deviates from the norm, the greater the news value and the more time and space the mass media devote to it. That in itself is nothing new, of course. As early as 1882, the Dutch press devoted a great deal of attention to the

sensational stories to Jannetje Struyck, nicknamed 'the millionaire woman', who had swindled many gullible rich people for tons of money with grandeur and verve. But in those days the mass media still played the role of a preacher and said: 'Shame on you!', if someone had done something ugly. So if a reader got ideas to also go down the wrong path, he was discouraged by reminding him of the existing standards of good and evil.

This has not been done for years. 'The public must draw its own conclusions', is the view. This also applies to film and TV series where the classic stereotypes of 'good guys' and 'evil guys' have been replaced by nuanced types who are undoubtedly much more interesting psychologically, but whose rise has contributed to the fact that our old system of standards about 'good' and 'bad' has become considerably blurred. What has taken its place are the publicity standards of 'interesting' and 'not interesting'. Whoever and whatever is interesting gets a lot of publicity. What is not interesting gets little or no publicity. But because a lot of publicity equals a lot of prestige and acquiring prestige is the strongest human motivation, it is obvious that more and more people are reaching for the easily attainable prestige of publicity instead of the difficult to attain prestige through performance. This issue is a hot potato between authorities on the one hand and news reporters on the other. Judges and police officers have often accused news reporters of inciting deviant (read: criminal) behavior by giving it so much attention. The news reporters wash their hands in innocence by pointing out that science has not yet provided any hard facts that can prove what those authorities claim. It remains a game of 'yes-no'.



..good or bad?..

Miss Jannetje Struik, The Milliconen Miss

is from? Friday September 16th as Buffet Lady engaged and to consult daily about her life adventures in the Japanese Cafe of the

DWALLTUN VONDEL STRAAT 17 AMSTERDAM

Entrance 15 cents.

Only a few left!

bad woman...



probably because neither party takes the trouble to list a number of facts that could show that there is at least a connection between the publicity given to a particular sensational act and the repetition of such an act by others.

Some examples: self-immolation suddenly became very 'in', after this original idea of a Buddhist monk had been widely reported by the media in all corners of the world. In France alone, twelve young people committed suicide by self-immolation that same year. The idea 'burned out' when the mass media paid very little attention to it. The first airplane hijacking was a stunt that was so well received by the mass media that many would-be rebels were given the idea: 'That's a good idea, they'll fall for that, that's impressive, I've got them hooked!' The fact that the mass media have continued to pay a lot of attention to airplane hijackings, although more than five hundred have now followed the first hijacking and the novelty has therefore worn off, is of course mainly due to the fact that so many people are involved. The same applies to taking people hostage in other ways.

Any journalist who still dares to maintain that the exaggeration of criminal and/or terrorist acts has no effect on repetition, should read the interviews with activist leaders or the statements of mass murderers in the archives of his own newspaper or magazine. It is remarkable how often you come across phrases such as: 'It was the only way to get publicity for our cause', or: 'I did it because I wanted to be famous'. Of course



self-immolation as a craze



'SON OF SAM'

WANTED TO MAKE A BLOODBATH



creative behavior is less likely to be rewarded with prestige than destructive behavior.

From Human to Puppet



the news reporters can easily shirk their responsibility (and they usually do), by saying that 'unstable minds' would have come to their actions anyway. Yes, perhaps. But such a defense completely ignores the possibility that the daily overdose of horror publicity is making more and more people unstable.

Our society is becoming increasingly hard and impersonal. The only attention that is given is the attention of publicity. This has divided humanity into two types: interesting and not interesting. What should someone do who does not get any attention because he is not interesting? He learns from the mass media the techniques to become interesting. Techniques that are instilled in him every day. Deviant behavior that is talked about. Behavior with conversation value.

That behavior can be creative, like that of the late Mathilde (ex) Willink or Henk Jurriaans. But playful creative behavior is often ridiculed by the mass media.

Destructive behavior, however, is treated with a kind of awe. Is it any wonder that more and more people are choosing the path of destructive behavior to satisfy their need for prestige? No.

Creativity is already rarer than destructiveness, but it is also less rewarded by the mass media with prestige in the form of publicity. 'Those who are naughty get treats', I once wrote in response to the trend of rewarding people who are 'bad' according to the classical norm for their interestingness. The aforementioned naughty Jannetje Struyck died poor and inglorious in a doorway in 1908. The perhaps even naughtier Xaviera

Dutchman, convicted as a brothel madam, emerged from the publicity as a 'superstar'

machine and was allowed to collect millions of dollars for her memoirs and the merchandising of all kinds of products to which her name was linked. And she is not the only 'villain' (old standard) whose only image of fame remains, long after the cause of the fame has been forgotten. I already mentioned Adolf Hitler. Richard Nixon made a come-back via David Frost and collected 200,000 dollars in passing. There are several in American prisons

murderers who became millionaires by selling their memoirs. The 'Son of Sam' who murdered six people in 1976 and 1977 and seriously injured several more was also offered four million dollars for his memoirs after his arrest. But for this disgusting commercial exploitation of public sensationalism by cynical

publicity people were stopped. From now on, no money for criminals until their victims or their relatives have been compensated.

It is a symptom that in America they are finally beginning to understand what Professor Boorstin already pessimistically stated in 1962: 'If the mass media impose their system of standards on this country, the American Dream will turn into an American Nightmare'. That's right. Whoever turns villains into heroes simply by showering them with publicity may be doing well commercially, but certainly not socially. By publishing speculative sensational stories about the 'Son of Sam' day in, day out, the circulation of the New York Post rose from 600,000 to over a million in one year,

but also created an atmosphere of panic that year, which made many people afraid to leave their homes in the evening. The daily stream of reports about crime in Amsterdam has also created a similar feeling among many people in the capital

Amsterdam
equivalent
of
Chicago
from the
1930s

Night out with a
knife in your
back

From Call girl to Superstar...



fear that you are no longer safe from your life when you walk the streets at night. And that is why I am glad that in Dutch mass media circles voices are being raised to come to a form of self-regulation with regard to reporting on criminal and/or terrorist acts. In show business, the truth is a truism: 'It doesn't matter whether they write about you well or badly. If they don't write about you, then it's over for you'.

It would be very interesting to see whether crime and terror would decrease if the mass media would no longer pay any attention to them. But that would be a utopian idea. Perhaps as utopian as the idea I unfolded on 1 November 1977 at the Advertising Congress in Amsterdam. There, the influence of the mass media on behaviour on the one hand and on consumption on the other was discussed. 'Given the amount of violence that the mass media expose us to every day, there is relatively little imitation', Prof. M. Brouwer told the congress. 'Little influence on behaviour, but great influence on consumption', I said and linked to this the proposition that the wave of aggressive behaviour that swept across Europe in the autumn of 1977 in response to the supposed murder of Andreas Baader and his mates could perhaps have been limited to minimal proportions if the 'merchandising mafia' had been deployed against terrorism instead of a provocative police force. In the absence of opportunities for peaceful communication through consumption (Andreas Baader T-shirts, etc.), European youth had to resort to communication through destruction to give form to their protest. Admittedly, aggression probably produces more intense pleasure stimuli than consumption, but to obtain that pleasure, greater difficulties must also be overcome. As I have explained earlier, it is always a question of weighing up

From Human to Puppet

No murder commercials

IN response to the article about the double train murder in your newspaper of September 4, the following. Given the stimulating effect of articles about how murders committed (it gives people an idea), I do not want to keep an intuitive feeling of displeasure to myself, summarized in the following warning: Do not advertise with such juicy news!

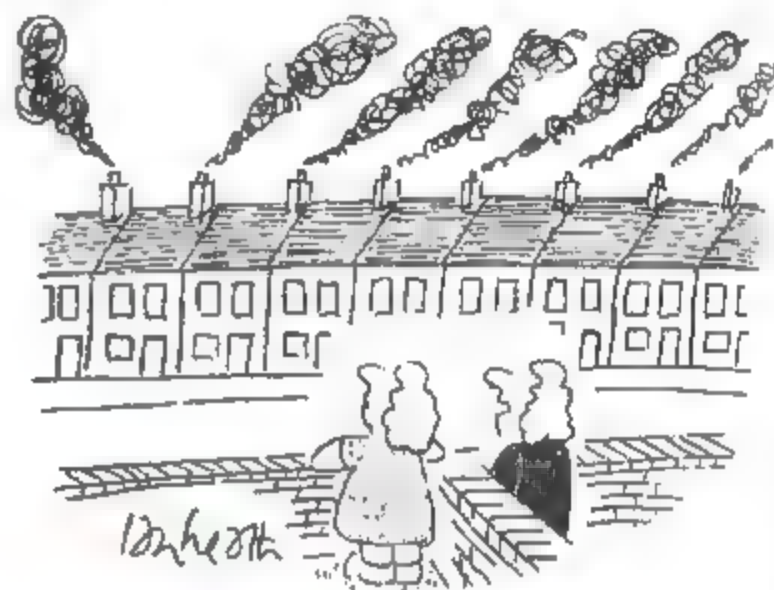
I can imagine that something like this is published; after all, a horrible event can serve as an example to deter people from committing such acts. But captured in big headlines, I doubt the morality of the message. In the sense that the morality may be well-intentioned, but the possible effect



THEO PONT



"I'm in show business."



Those Meijers want to stand out again.'



"I don't like fast food but 140 km/h is fine"

The good in Sardo is well spent on me
A well spent...
At least when I go by train THE
speaks German in those adjustable engine stock
of a of my...
snacks, but
on he...
media a telegram in the...
Germany...
Media...
Germany...



Pleasure and Displeasure to arrive at an optimal Satisfaction Quotient.

Conversational value and private behaviour The system of standards of 'interesting' and 'not interesting' created by the mass media is also used in our private lives and determines our behaviour to a large extent. We love it when people take notice of us and we try to ensure in all sorts of ways that people do take notice of us. Flexible and in moderation, however, because extreme behaviour, which might stimulate our pleasure centres enormously, also raises all sorts of objections that put a damper on our fun. And the disapproval of our social environment is a damper that we do not like to risk. So we usually play it 'safe' with small initiatives that do not yield too great a reward in 'conversational value' but that also have the smallest chance of social 'punishment'. The man who trades in his Opel for a Mercedes undoubtedly creates conversation value in his environment with this act in the sense of: 'Goodness, Karel, did you get a promotion?' This stimulates Karel's pleasure centers and he has a free pass to explain in great detail how it all came about. He conforms to expectations. However, the man who gets rid of his Mercedes and takes the train from now on undoubtedly creates more conversation value in his environment with his sensational act than Karel. But for the pleasure of this he risks the anonymous disapproval of anonymous people, who may think that this man has no money for a car, while nowadays even Jan de Arbeider goes to work by car. Now it is a question of what weighs more heavily for this gentleman: the success he scores with people whose opinion he considers important or the 'disgrace' with anonymous people. And if you still

If you doubt the pressure exerted by anonymous people with whom you have nothing to do, then you should think about what you would do if I suggested that you walk down a busy street in Adam's costume. Far from your own home, and for no longer than a minute.

Conversational value, like any other prestige, has a price and every person decides for himself what price he wants to pay for what kind of conversational value. You have women who are willing to pay a thousand guilders for a dress with which they can make a so-called 'entrance' once that will be talked about. But that same woman would not dream of showing up at that same party in a dress from last year. That old dress may yield just as much conversational value as the new one, but it is not conversational value of the desired kind. Every environment has its own codes for conversational value. Something has conversational value, and therefore yields prestige, when it still belongs to a minority behavior or possession within that environment.



remember? 1974 Running naked for 30 seconds with a press photographer nearby



Entrance.

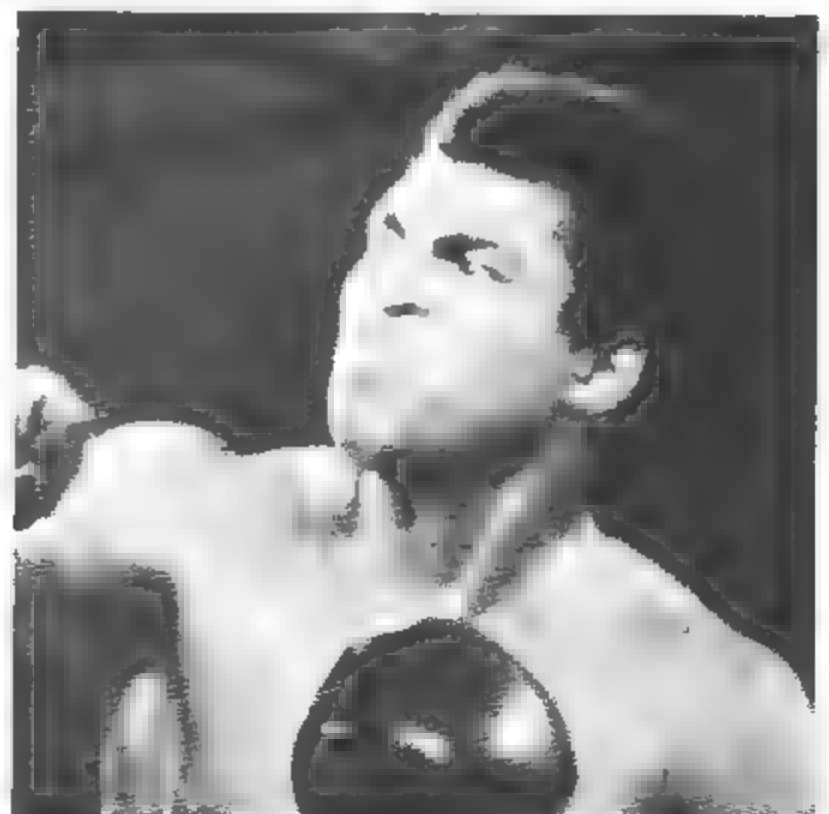
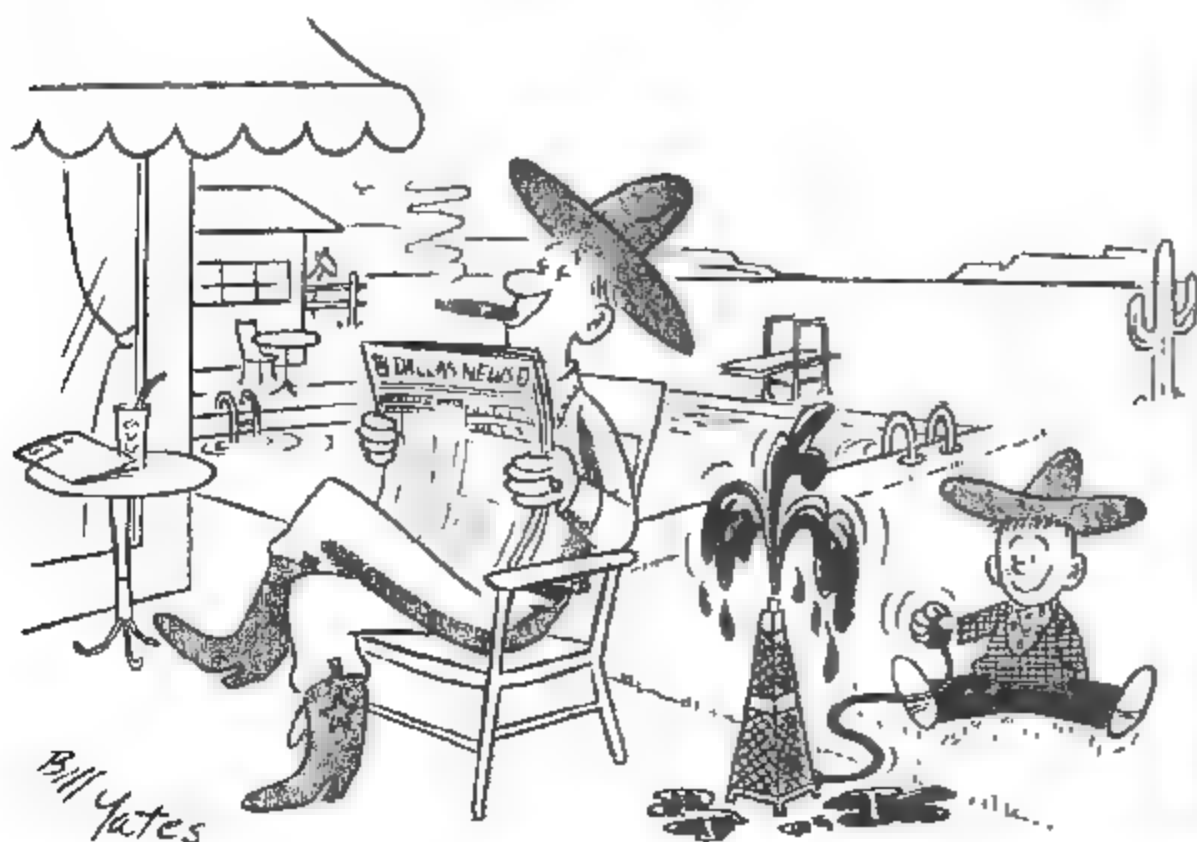
From pyramid to mosaic society



Charlemagne, the first of Europe's great rulers

Let us put everything in order for the sake of clarity. We started with the classical prestige pyramid in its original form. At the top, someone whose dominance was based on his position, which was established either by himself or by his ancestors through superiority. The prestige scale in this pyramid runs from power (at the top) to powerlessness (at the base). We have seen how money was needed to maintain the position of power, which led to the recognition of the fact that a banker is an important person. He was therefore given a high place in the prestige pyramid. With the recognition of money as an indispensable power factor, a second prestige scale was introduced, running from wealth to poverty.

From Human to Puppet



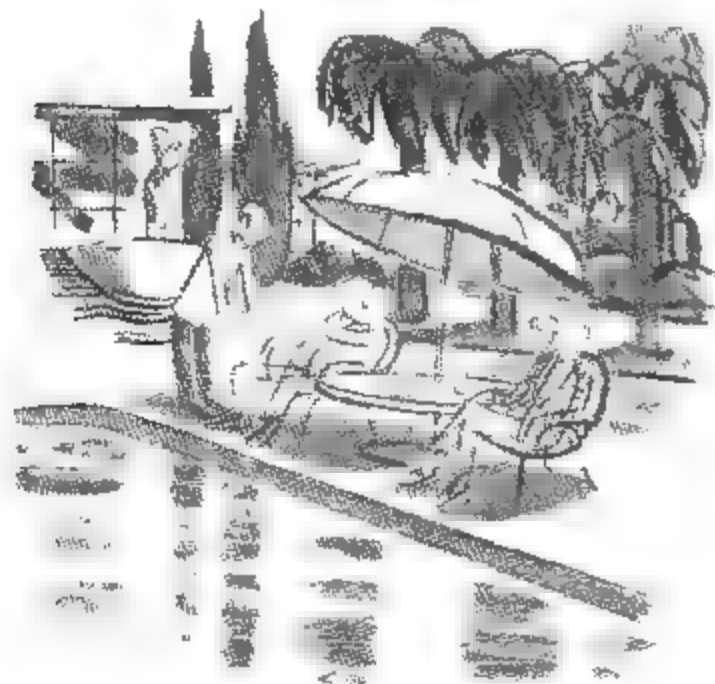
We have subsequently seen that this opened the eyes of the people to the possibility that you can 'make it' by doing your best to outdo others. Although the most important criteria for success remained a high position and wealth, other top performances were successively added to the media, a fourth prestige factor was rewarded with prestige. The barometer of the performance society runs from success (top) to failure (flop). Finally, we have seen that with the rise of the mass added to the existing three (position, money, performance), namely publicity. And with that publicity a fourth prestige scale was also introduced, which runs from nice (interesting) to annoying (not interesting). And this is how the chaos that is so characteristic of our current society came about.

Chaos, because the mass media have thrown our communication system into disarray. You are probably surprised by this, because mass media are also called mass communication media. Indeed, but that is a confusing name in itself. Communication is a two-way street. But television or the newspaper only talk to you. You cannot say anything back. They are information media - not communication media, because there is no dialogue.

Goods as language

Throughout the centuries, people have made it clear to each other who and what they were by means of goods and behaviors with a meaning that was clear to everyone. A king wore a crown. A farmer ate brown beans. A lady drank from crystal. A fisherman wore bay trousers. A gentleman rode in a carriage. An innkeeper wore a bare blouse. And so on.

As long as we only had to deal with the three 'old' normative systems of power-



‘Even if I had all the money in the world, I don’t think I would live any differently.’

"Yes, I
am. I am bisexual."



"And I would like to have a really gocie relationship with someone now. Man or woman." A candid interview with Elton John who is going to retire from pop. But maybe he will come back when true love is found.



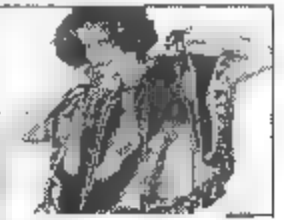
What do we do with it?

We're just a small little thing in the world and we are not very strong as a whole series of things trying to do with it and we are not very big and we are a kind of them



Just a little bit

different. Because it's nice to be yourself



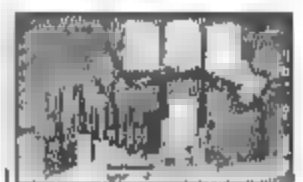
Homemade garden
party fashion.

Again, our view was grandiose. Summer D.I.Y. Plan a selection of
resilient clothing items for
the 11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-1027-1028-1029-1030-1031-1032-1033-1034-1035-1036-1037-1038-103



Which party chooses the woman?

With the elections approaching, Viva took a similar approach for their first ad.



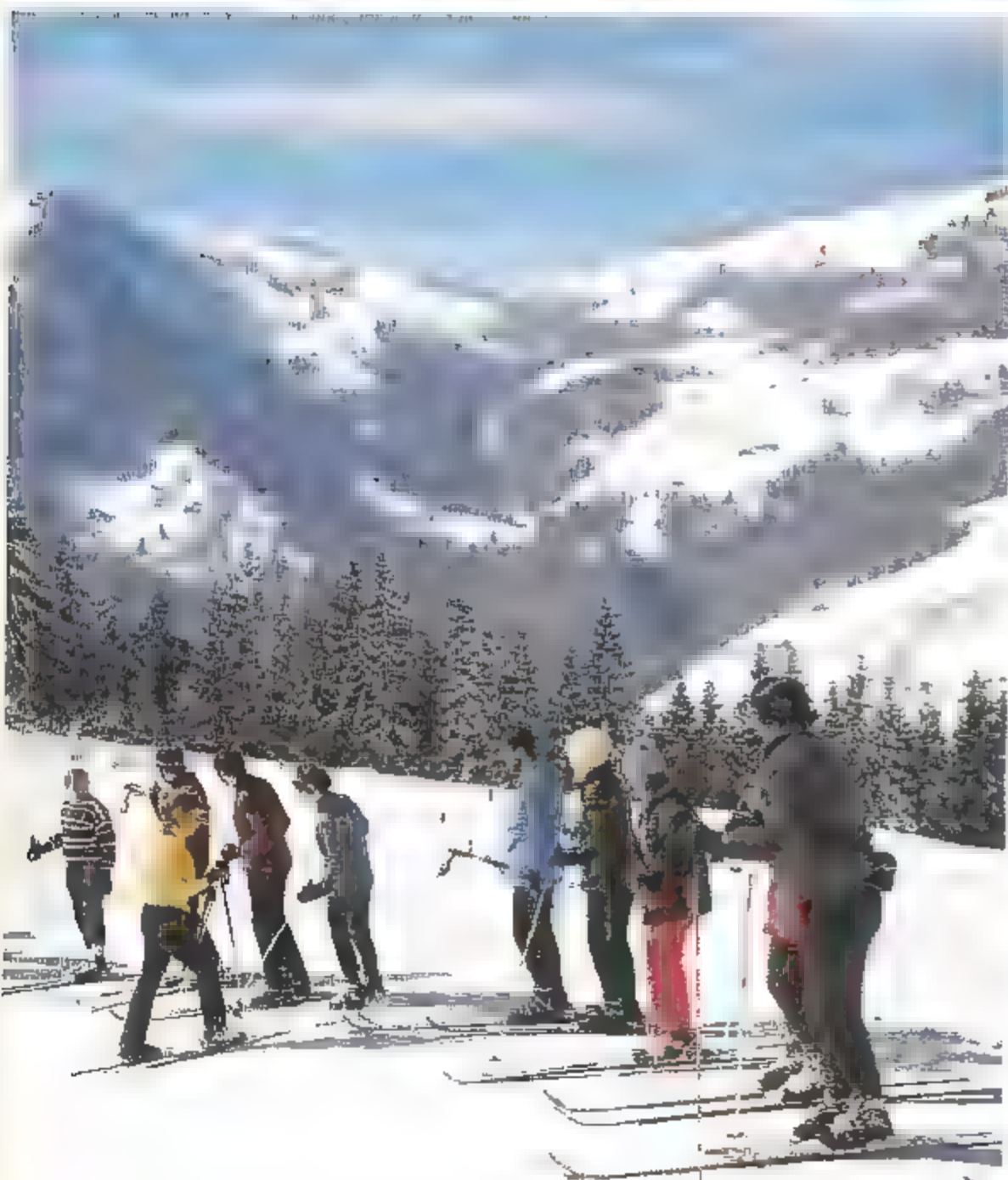
Not everyone has peachy skin. Eczema and the worst of all skin diseases are a reality for many. However, we can't let the diagnosis take away the joy of life. I know, I've been there.



"Is it true that a free demonstration does not oblige me to anything?"

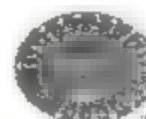


300 000 articles.



The Philips solarium. The healthy combination of experience and technology.

The Philips solarium can be compared to the sun. In the sun, the UV lamps and the heat rays of the solarium make your skin and muscles warm and relaxed. With the Philips solarium, you can enjoy the sun's rays without any worries. Exactly when it suits you, and in complete privacy.



Automatic timer

The UV lamps are automatically switched off after the preset time has elapsed. After that you can relax and enjoy the warm sun.

It has a special quartz glass front that is heat-resistant. It is mounted to your wall so that you do not need any filters. The face reflection ensures an even distribution of the ultraviolet light.

Mounting. Mounting to the wall is very simple. This wall mounting ensures that your Philips solarium is always at the right distance above your bed.



After use the solarium can be folded away against the wall.

The Philips solarium is a compact, modern shape but modest in size. It is 100 x 26 x 17 cm with a weight of approx. 6 kg.

The wall panel of the mounting structure contains special glasses and a complete overview of the different programs, tailored to your skin type. As a reminder, four individual memo buttons

to keep track of the different treatments.

Let the whole family enjoy the Philips solarium 2 adults and 1 child or car sunbath.

Price 1.125,-

More information. A prospectus to Philips is available at Philips, P.O. Box 34, Eindhoven. And you will receive all necessary information immediately.



PHILIPS

...a matter of priority...

powerlessness, wealth-poverty and success-failure, we could see from others what kind of meat we had in the tub. And they could assess us quite well. Communication by means of goods was without problems as long as the number of goods remained somewhat in proportion to the number of current classifications to make clear rank, position and status. The assortment of a large department store today, however, comprises 300,000 different articles, of which about half have only appeared on the market in the last twenty years. The total of different products for sale runs into the millions. In a trade journal I read that the Dutch consumer can choose from five thousand different models of teapots alone, as many as the number of words that an average person has at his disposal to keep himself going in the whole area of life. It is therefore clear that communication by means of goods has become a particularly complicated matter.

The result is that we have become particularly uncertain about the choice of those goods with which we tell the outside world who we are, or who we would like to be/seem to be. Unless we limit ourselves to those goods whose meaning has been established over many years or even centuries. And that is what most people do. They stick to the classic pattern of bigger, more expensive, more and better, in order to tell the outside world that they are on a higher level of power, wealth or success than people who have to make do with smaller, cheaper, less and worse. These people are in a lawful pattern and have a completely predictable behaviour that is related to the growth of their income. The only thing in which they differ from each other is in the priority of their needs. One person first buys a second car and then a boat. Another first buys a solarium and then goes on

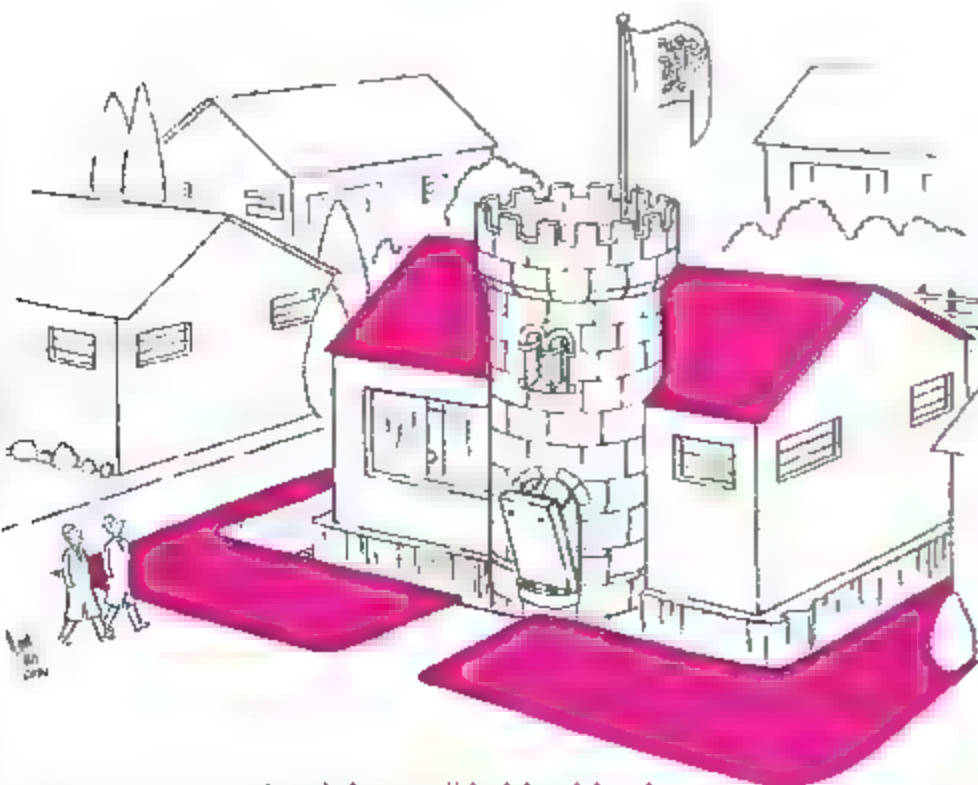
vacation to Mexico. The third goes skiing first and then buys a hi-fi stereo. The fourth buys a mobile home first and then a camper. The fifth buys an encyclopedia first and then a cowhide sofa. The sixth buys a second bicycle first and then a second television set. And so on.

But one thing is crystal clear: time and the increase in disposable income change every **temporary choice of either-or into a definitive and-and**. Until we all choke on it. In addition to those three classic norm systems that force us to ever more demonstrative consumption, we are saddled with that fourth norm system of the mass media, which sometimes does but often does not correspond with the other three and which therefore causes a kind of mental disarray in more and more people.

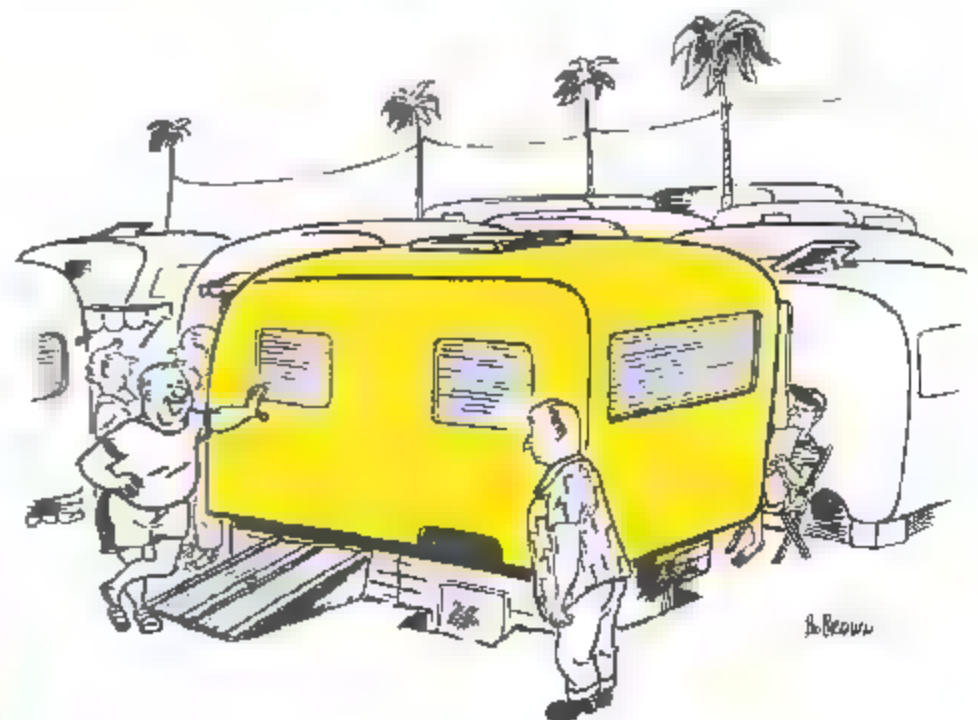
Milieu-orientation versus media-orientation

Before the explosion of mass media, we got almost all of our information from our immediate surroundings. Our environment, that is. We accepted the authority of people around us and if they said: 'You must do this', or if they set an example, then we did that. Our range of perception was limited. The mass media have **expanded our range of perception** unimaginably. And because of this, a conflict has come into our lives that can best be compared to the traumatic experience of a child who goes to school for the first time and notices that the teacher tells him completely different things **than his parents have always done**. The child then experiences a crisis of confidence and no longer knows where he stands. That is a very scary feeling.

American professor John A. Howard attributes much of the unrest in our society to the feeling of powerlessness to make sensible decisions based on manageable information. And that is



Jansen seems to be doing well in his chip shop.



We now use our old model as a cellar

now precisely the problem: there is so much information available, but it comes at us so chaotically that we can no longer see the forest for the trees. Moreover, all those fragments of information often conflict with each other, causing the computer that controls our thinking and acting to short-circuit when it is war.

We learned that milk is good for everyone and then we learn that milk leads to heart fat. What is true?

We are raised with the idea that God exists, then we are told that God is dead. What is true?

We have heard for several years that industrial prosperity is a threat to the environment. Now they are saying that environmental protection is a threat to employment and therefore to our prosperity. What is true?

We have been taught that apartheid is to be detested, but then we hear that the so-called oppressed Negroes in South Africa are materially much better off than their free brothers in other African countries. What is more important: freedom or bread?

We have been raised with the chauvinistic pride that our small country is disproportionately represented in the world with large multinational corporations. Then we hear that these multinationals are led by exclusively profit-hungry scoundrels who put our own workers on the street to produce cheaper in other countries. How should we determine our attitude?

Every day we are confronted with information that conflicts with previously acquired information and experience. That hurts our brain. It is increasingly less possible for us to form a judgment with our reason. That is why we listen more and more to the unreasonable voice of our feelings.

The irony of the information explosion is that it is rapidly taking us back to the

primitiveness of the emotional cry, the demagogic slogan that connects with what we want to believe and not with what we should know. Never before in history have there been so many facts on so many subjects as now.

But those

unimaginable amount of facts only makes us tired. We do not want to form a well-founded judgment based on thousands of facts. We want conclusions. But even the amount of conclusions is still too much for us. That is why we let ourselves be guided by opinions. And those opinions are strongly linked to the credibility of the person who airs them. But who is credible? In principle someone who expresses what you already think yourself. For the neat VVD colonel retired that might be Mr. G.B.J. Hiltermann. For the truck driver it might be the landlord of the roadside restaurant where he goes every day. One person puts more faith in information from the media, the other puts more faith in information from his environment. And here we come to a very important question: how do people pick up their information?

Mass media and opinion leaders

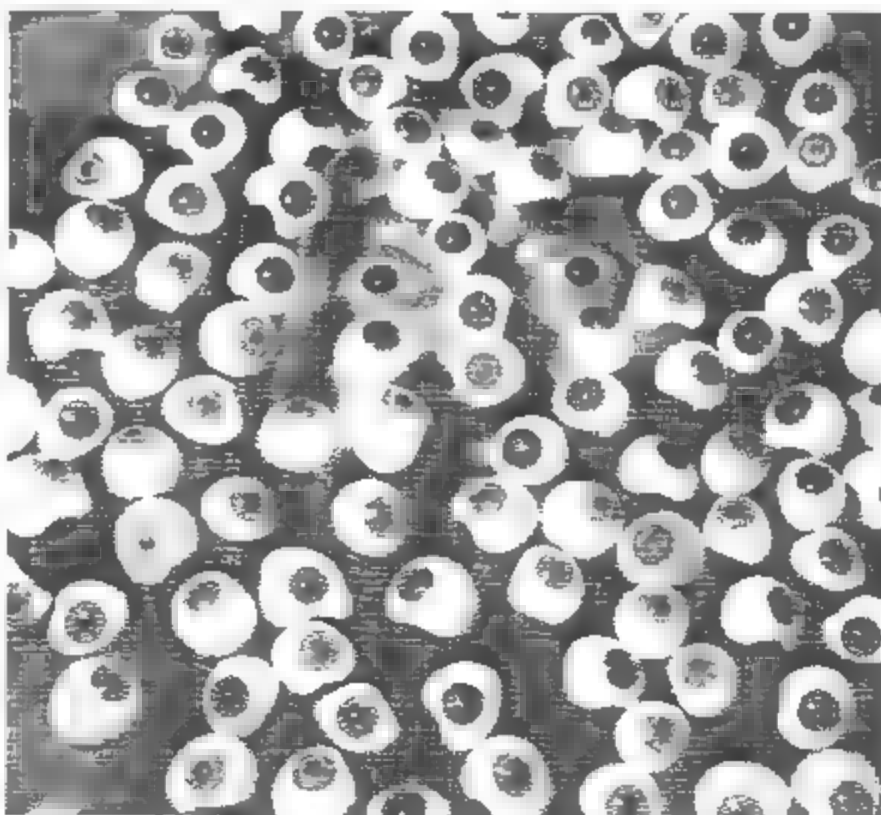
A few decades ago, when the science of mass communication was still in its infancy, great influence was attributed to the mass media, and in particular the press.

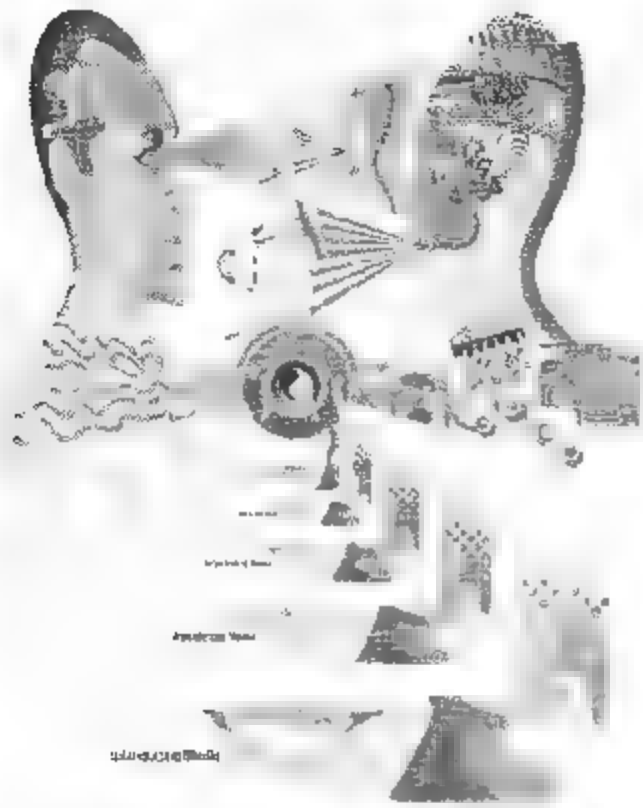
It was assumed that what people read in the newspaper was taken for granted by them, and that this information influenced their thinking and actions to a large extent. This theory turned out to be untenable. People who were predominantly influenced by the newspaper confronted with the ideas of politician A, still voted for politician B. People who kept hearing in the newspapers that blacks were equal to whites, still persisted in their racial prejudice. And so on.

From Human to Puppet

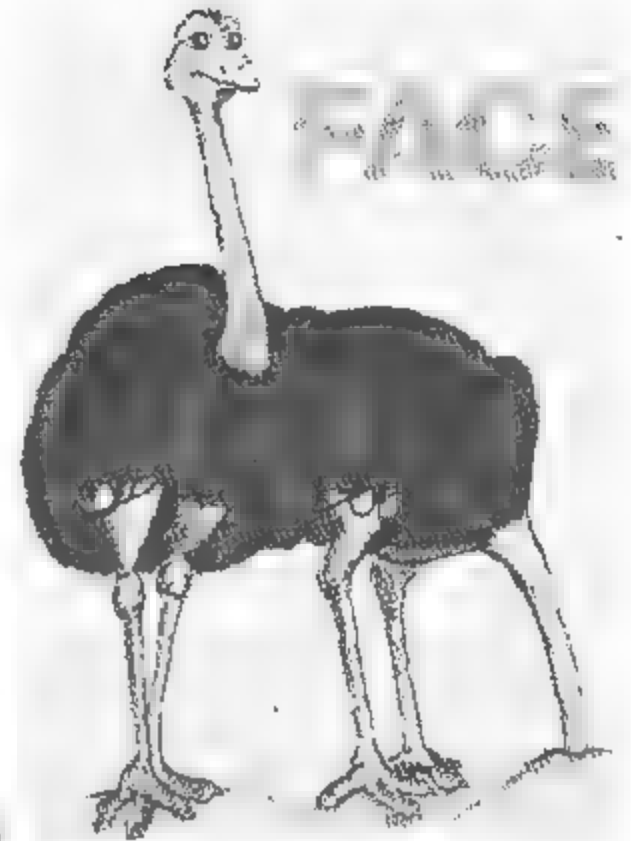
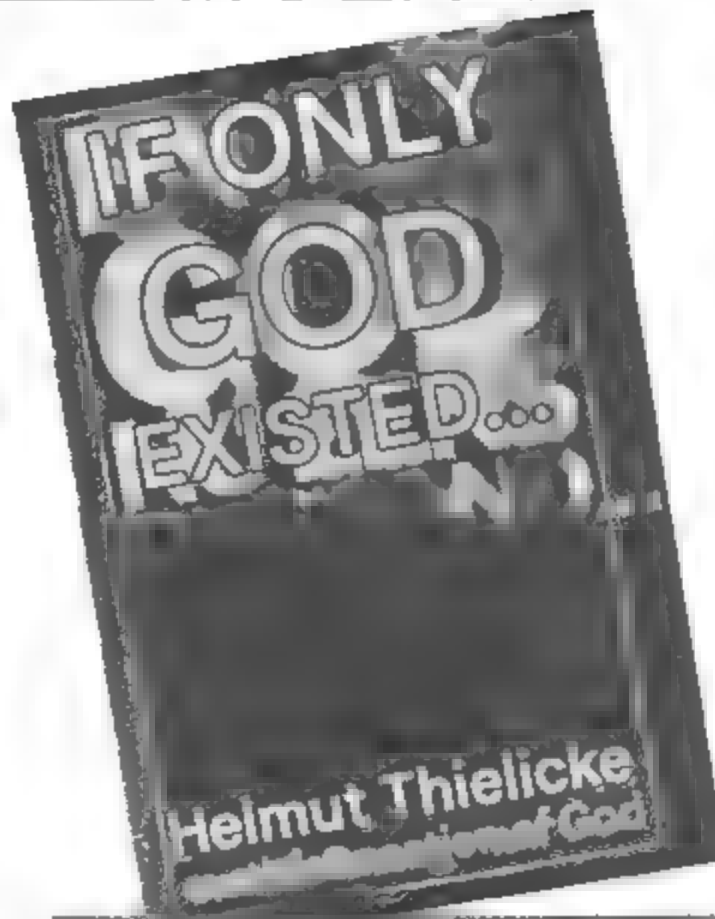


"Funk your daddy reet!"





Opinion leaders get their knowledge from media and pass that knowledge on to others



Some people are blind to computer science



Selective perception we see what we want to see



I hereby strongly protest against the and Servet show and..



In request that we be assured that we will be spared from this kind of...



filth!"

The matter of influence by mass media was apparently a lot more complicated than one had assumed at first sight. Much research followed to find out by whom and by what opinions, attitudes and behaviors are really determined. Well, that research is still going on and we will probably never find out completely, because man is a barrel full of contradictions, as you know and we can hardly subject everyone to an individual psychoanalysis to find out by which events and experiences he has been influenced since birth. Nevertheless, we do know a lot and the most important thing is that the media divide the consumers into two groups:

1. people who apply information from the mass media to their own lives and do something with it;
2. people who do not apply information from the mass media to their own lives and do nothing with it.

People in the first group read something in the newspaper or see something on television and immediately think: 'That applies to me, I can use that'. People in the second group read the same thing in the newspaper or see the same thing on television, but they don't think that what is being told or shown there could perhaps also be applied to their own lives. They are not involved in the subject, they look at it.

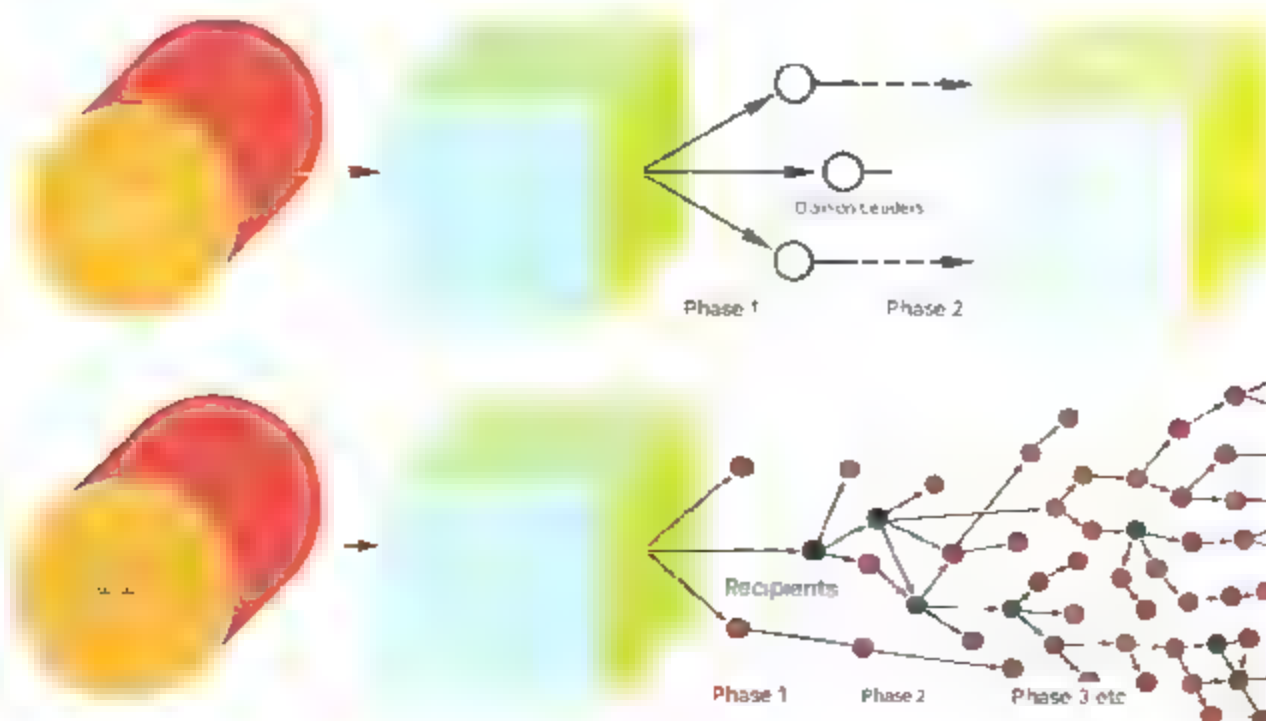
If the information offered is to be meaningful for this second group, an 'interpreter' must intervene, as it were, who says: 'Hey, if I were you, I would do as those people do'. This 'interpreter' is called an 'opinion leader', although 'information transmitter' is a better word. The opinion leader is someone who is directly influenced by information from the mass media and who in turn influences others on whom the information from the mass media has no direct influence.

I will illustrate the process with a very simple example. Two neighbours live in the same house and read the same newspaper. One day, the newspaper contains a tip on how to build a fireplace. Neighbour A immediately thinks: 'That's nice, I'm going to do that'. Neighbour B also reads the tip, but the information has no effect on him.

Neighbour A builds his fireplace and when it is finished, he says to B: 'That's really nice, you, and not difficult at all, you should actually do that too'. Only then does neighbour B come up with the idea of building a fireplace too.

Earlier in this book I explained that most people constantly balance between the safe need to belong to a group and the need to be different. Those who prefer the safety of the group base their thinking and actions primarily on their own observations of the other group members. Neighbor B is one of those. Although he is exposed to the same information as neighbor A, he does not initiate something new himself, but waits until his group member A does it and then follows.

When this theory about the direct influence of mass media on opinion leaders and about the indirect influence of opinion makers on followers became very popular in the early 1960s, everyone in marketing and advertising thought happily: 'That's it - if we have the opinion leaders, the rest will follow automatically.' But how do you recognize an opinion leader? In-depth research was initiated in order to locate the commercially desirable opinion leaders. That did not work. Then the VNU came up with the clever idea 'if Mohammed does not come to the mountain, the mountain will come to Mohammed'. A special magazine was created for opinion leaders: Avenue. And the opinion leaders reported. But from ever more extensive and ever more refined research, the disconcerting



truth that there is no such thing as the opinion leader. With a heavy heart, the original hypothesis that the opinion leader is someone who sets the tone in every area has had to be consigned to the realm of fantasy.

Everyone is an opinion leader

Back to neighbour A and neighbour B. We have seen that A is a leader and B a follower. But only as far as that fireplace is concerned. The next time, B reads an advert for Jägermeister in their respective magazines, for example, which appeals to him so much that he buys a bottle at his liquor store. The stuff turns out to be quite drinkable too and the very first time neighbour A comes to visit B says: 'Would you like a glass of Jägermeister?', to which A says: 'I'd like to try that'. In this situation B is the opinion leader. Well, to make a long story short: almost every person is an opinion leader in some area for the people around them. One in the area of cars. Another in the area of wine, the third in the area of health, the fourth in the area of hi-fi, the fifth in the area of politics, the sixth in the area of baby care, the seventh in the area of music, the eighth in the area of garden care, the ninth in the area of home-baking bread, the tenth in the area of winter sports, the eleventh in the area of... you name it and so on. The lives of all people are built up of thousands of details and on every detail - no matter how small - someone can prove their leadership and from that - no matter how little - gain prestige. The advertising acts as a guideline in this lottery without staples', 'A good hostess can be recognized by coffee X', 'Shag Y - the shag for men!', 'Car Z, your smart choice!' And so on. Something for everyone. We all have an insanity

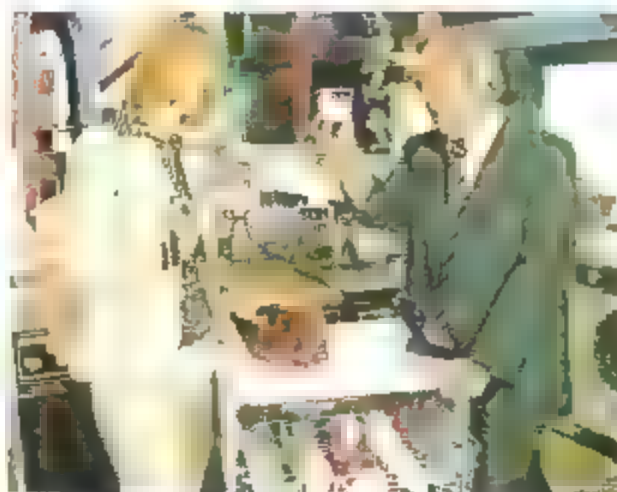
complex system of give and take built up, whereby everyone can achieve his prestige traits and still remain within the safety of the group. Psychologist drs. L. de Vries has this system

of balance once explained using a group pole, from which everyone hangs. Everyone holds the 'strings in their hands' of all the other group members with which they can make the others rise or fall in relation to themselves. Because both rising too much ('working hard') and falling too much ('going down') are accompanied by feelings of fear, the participants try to keep each other in balance by means of transactions such as: 'I acknowledge that you have whiter laundry than I do, if you acknowledge that I make better coffee'. Or: 'I grant you the prestige of a more expensive car, if you acknowledge my prestige of a longer holiday'.

Of course, this communication does not take place through words, but through external behavior. And that external behavior takes place with the help of symbols in the form of products. And here we get into trouble because there are so many different products that the chance of miscommunication is great. A chance of miscommunication that is increasing all the time, as products are robbed of their original symbolism and acquire a new symbolism.

And this happens all the time by individualists who take pleasure in inventing new codes. Because they have no desire to belong to a (large) group, they always take the initiative for a secession that sometimes, but often not, grows into a significant movement. After which a new secession follows, and so on. A phenomenon that we have known for centuries in the field of politics and religion, applies equally to our consumer society.

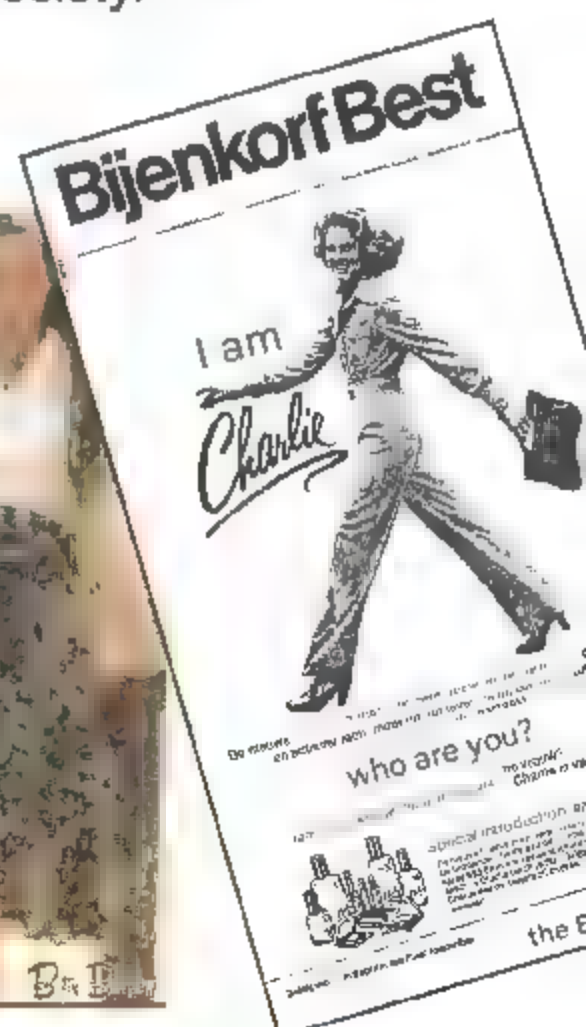
A man who knows what he is doing consciously chooses Claeryn.



"sun in your dishwasher, if you have high demands."



Recommended by 24 dishwasher brands



Three is a group

In Chapter 4 we saw how these individualists function as 'sting-off' people for commerce when it comes up with something new. However, the sting-off people are not so much interested in new as in different. Because this is also the criterion for the mass media, these people are the salt in the porridge for the mass media, but the terror of commerce, because they always provide surprises in the unpredictability of their behavior. The mass media think this is wonderful. Thanks to the sting-off people, they always have deviant behavior to report. And that is what they have to rely on. But the entrepreneur gets gray hair from it. He wants to try to capitalize on the idea of the sting-off person that is presented to the public via the mass media. But that is precisely something that the sting-off people have no interest in, because their prestige is called 'conversational value' and that conversational value is determined by the originality of the idea or the rarity of the product. As soon as Tom, Dick and Harry take over, the fun is over and the top dog has to look for something else. And that of course requires a lot of energy and creativity.

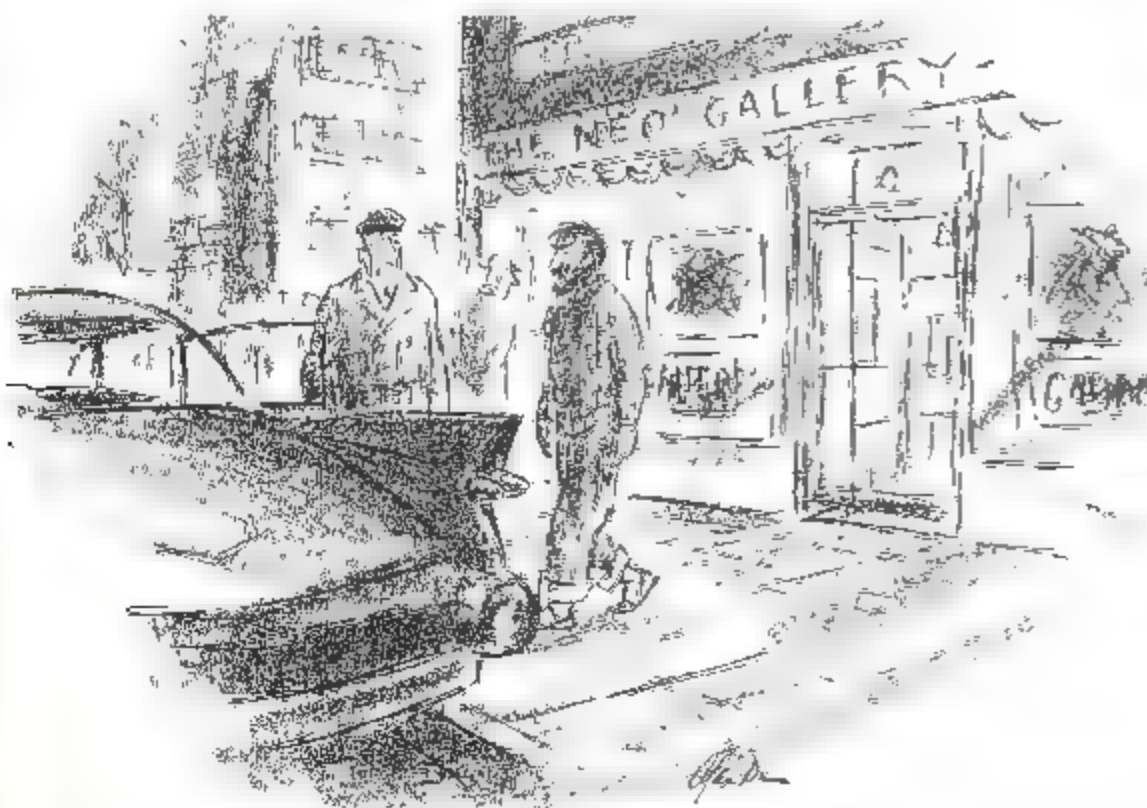
While other people are constantly balancing between group safety and individuality, the top-of-the-range types are constantly balancing between vanity and boredom. On the one hand, they are desperate to receive public recognition for their originality. On the other hand, they know that this publicity can be the start of a new trend and that once that trend has started, its instigator will be forgotten. Ingratitude is the world's reward. And the top-of-the-range type can hardly keep shouting: 'I did that ten years ago', because then people will think he is an unbearable vain thing. So he has to move on. But which way? The way up is blocked by the classical norms

of more, more expensive, better, bigger, to which the true individualist does not wish to conform. He must therefore create his own standards. Now, not every individualist happens to be a creative genius who invents completely new things.

Most individualists make a selection from the existing supply and content themselves with changing the meaning. What is generally considered ugly, they proclaim as beautiful. What is generally considered poor, they proclaim as chic. What is generally considered strange, they proclaim as normal. What is generally considered right, they proclaim as wrong. What is generally considered old-fashioned, they proclaim as modern. What is generally considered interesting, they proclaim as annoying. And so on.

It is the simple reversal trick that is accepted as a conversational value by the general public like a piece of cake. However, its communication value is limited to a small group of second-rate individualists who themselves do not have enough imagination and self-confidence to apply the simple reversal trick, but who do immediately join someone who expresses their feelings in an example. The result is that our society is becoming increasingly divided into groups, groups and sects, each with their own codes that are often incomprehensible to outsiders. And because of that lack of understanding, an ever-increasing intolerance arises.

The orderly world of the classical social pyramid has changed into a mad mosaic of herds and anti-herds, conformists and rebels, cultures and subcultures, all with their own major and minor codes, but also borrowed or captured codes from other groups and cliques. The professor wears a denim suit, drives a van and smokes heavy cigarettes.



Snobbish manipulation of codes.

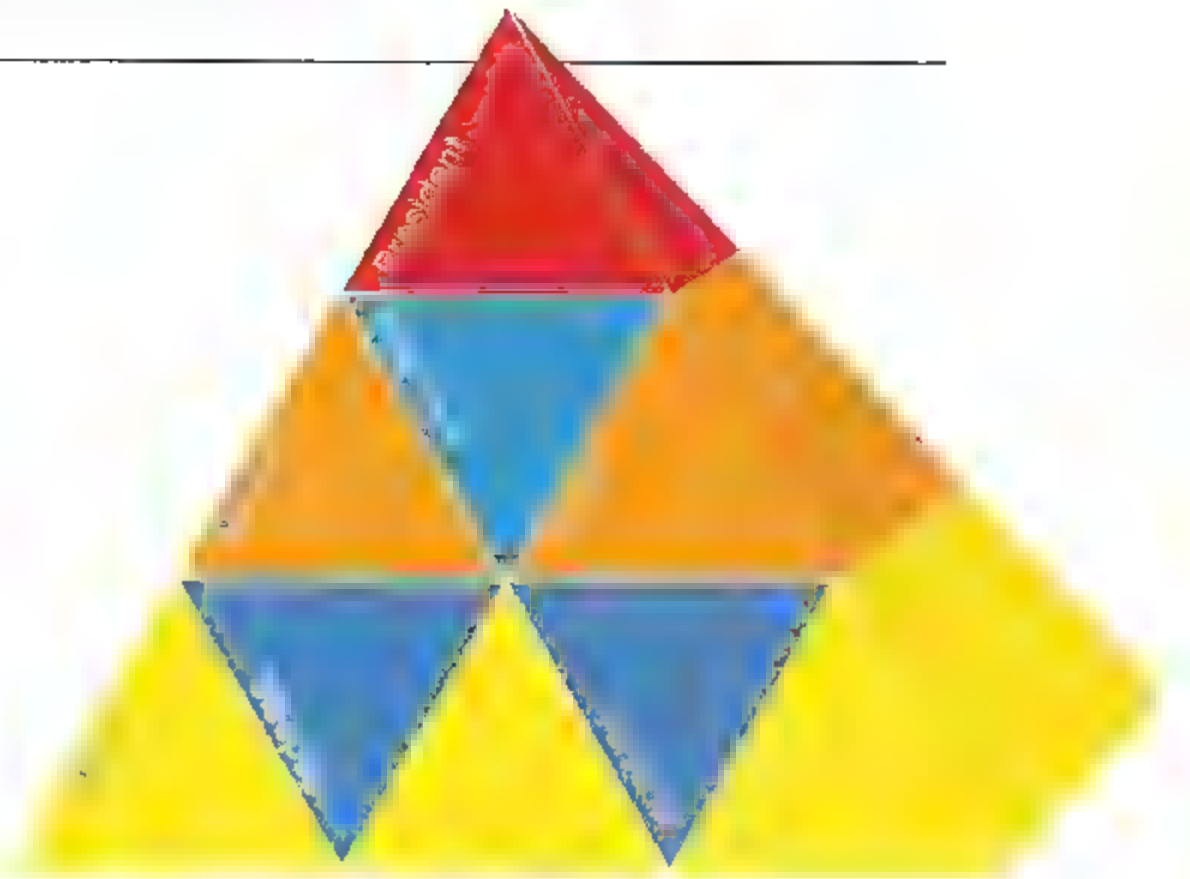


"DID YOU KNOW THAT HARDLY ANYONE DRIVES A REGULAR CAR ANYMORE, THESE DAYS?"



BRAM HAS A CITROEN BUS
WIM HAS A FORD STATION C
JAN HAS AN AMI BREAK

shag to demonstrate how much of a worker he is with his capital income. And in the meantime, Jan de Arbeider drives an Opel 'Millionaire', Peter Stuyvesant smokes and shaves with a Gillette Super GX 2000 razor, type 'Commodore'. And while the city lady, dressed in the garb of a Kurdish shepherd, devotes herself to baking her own bread and preserving vegetables from her own vegetable garden, the real farmer's wife chooses a neat, ready-made dress from the Wehkamp catalogue and embraces the companies Bums for bread and Iglo for freezers, because she has enough work anyway. And while young people from modest social backgrounds throughout Europe surprised researchers in 1977 by outlining a bourgeois career and a bourgeois marriage as their ideal, young people from bourgeois backgrounds make the world tremble with terrorist acts that aim to destroy bourgeois society. Just try to figure that out.



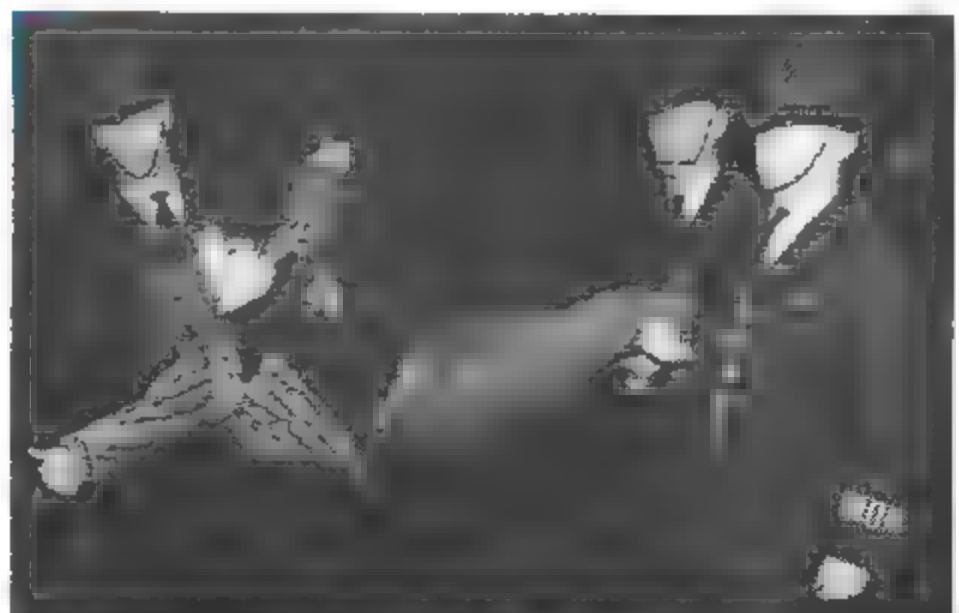
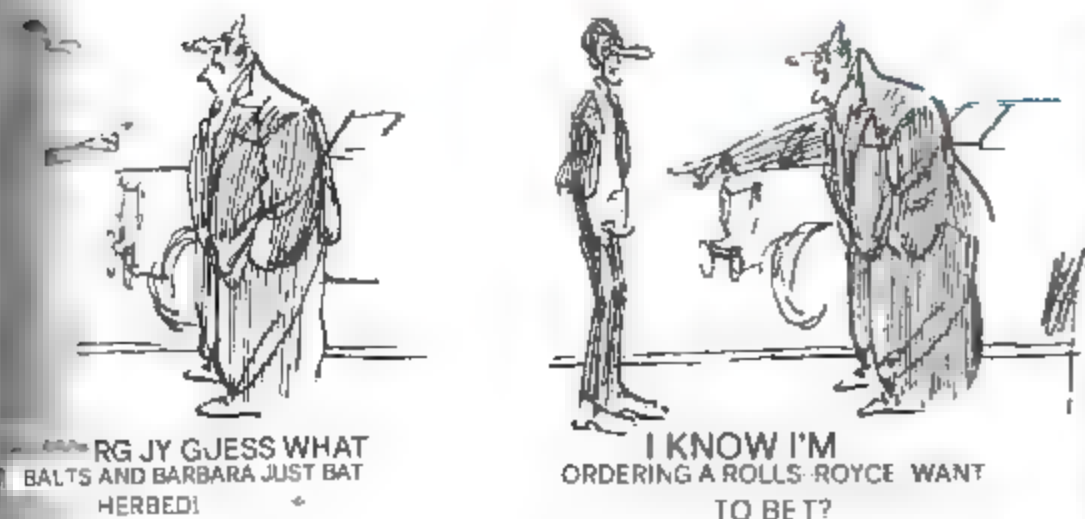
Eccentric behaviour: Anton Heyboer



"And where did you plant the potatoes, madam?"

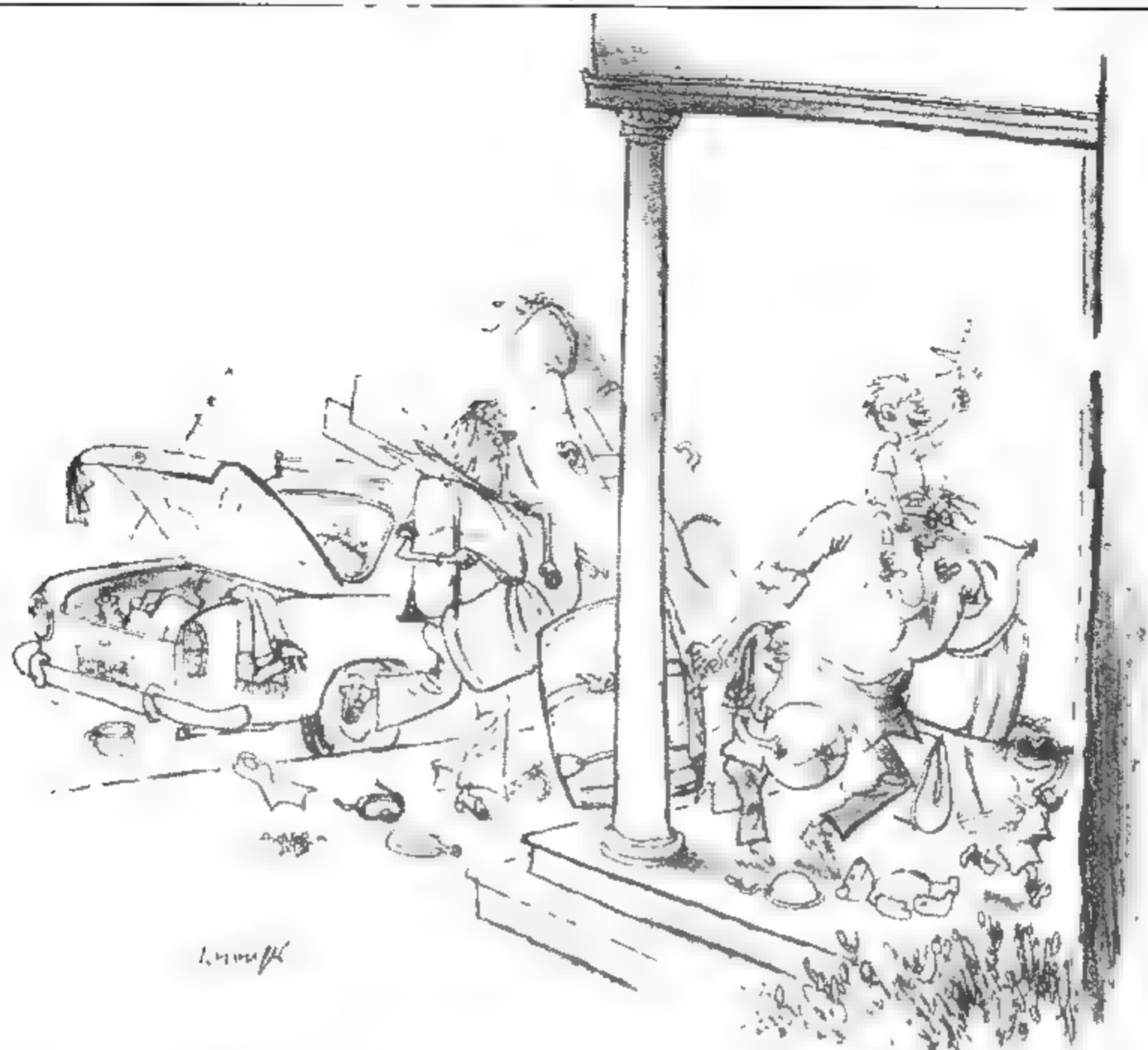


neraat on the motorcycle and Stuyvesant in front of the



...and meanwhile her daughter plays with the police

From useless consumption to neurotic recreation



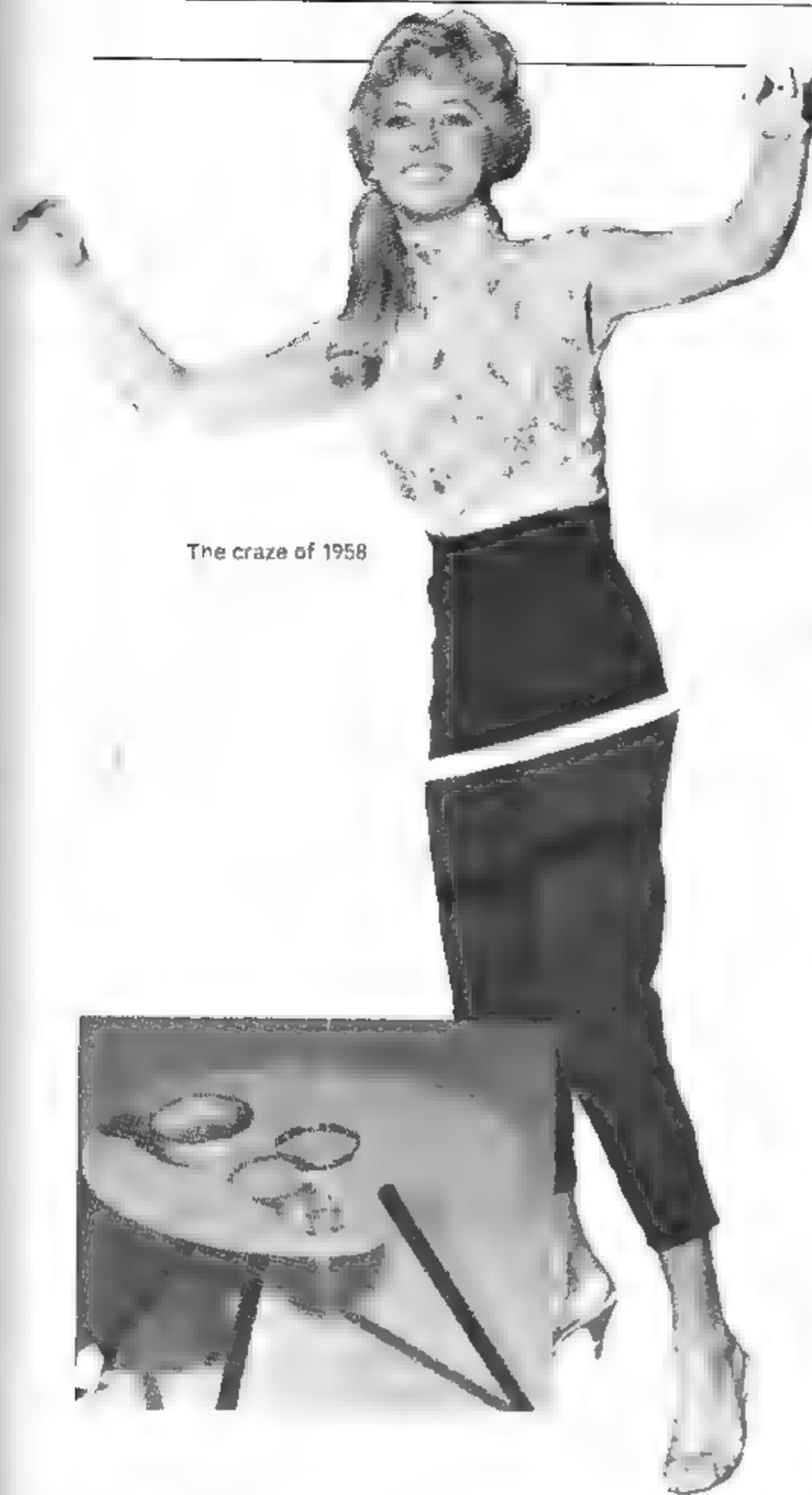
1955

In the Dutch interior, everything is calm. Modern people have freed themselves from the capital sofa of their fathers. Their interiors are no longer dominated by the leaden dresser. Materials and shapes, tripe and ball feet, attractors of dust, have been discarded. The furniture is light and sleek. Pastoe has taught people what 'functional' is. Fresh dobby fabric hangs in front of the windows. The floor is covered with linoleum that is indestructible and easy to — keep clean.

The color psychology of cold and warm is gaining ground. Those who are truly modern ensure that the walls on the north side have a

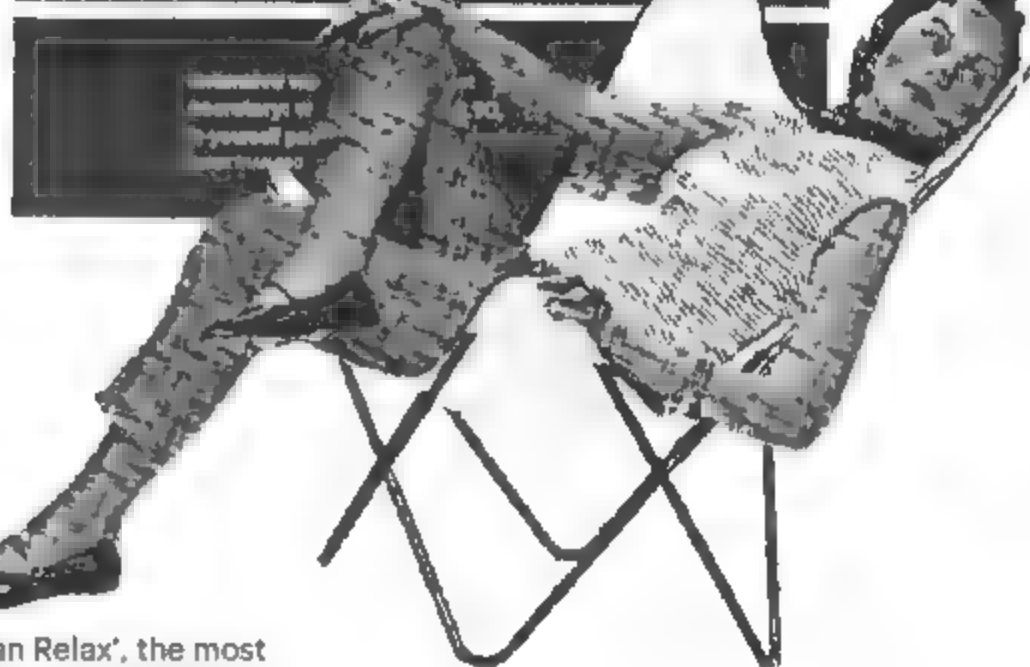
a hint of warm yellow, those on the sunny south a hint of blue, while the other walls are neutral grey or very, very light green. De Bijenkorf has sworn an expensive oath never to sell classic furniture again and is making the Netherlands ripe for the sober beauty of Scandinavian furniture. It is all clean, fresh and responsible in those modern interiors from 1955. The only frivolities you encounter are the palette-shaped side tables on three legs and the reproduction of Degas' dancer, which hangs on the wall in 486,385 living rooms. And if you are invited to someone's house, you bring a bunch of flowers for the hostess. Or a box of chocolates.





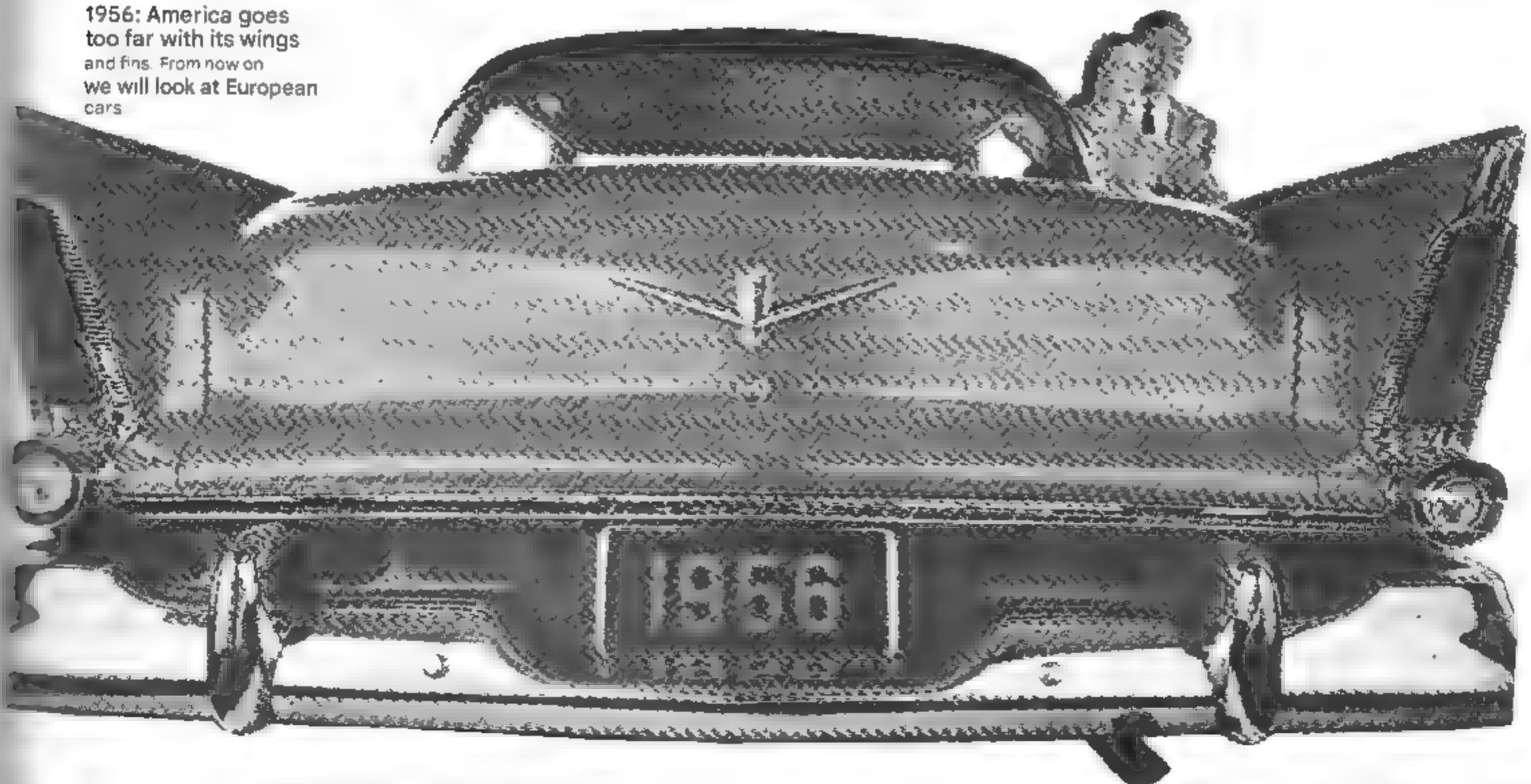
The craze of 1958

A NEW idea
A GOOD idea



'American Relax', the most talked about chair of 1955.

1956: America goes too far with its wings and fins. From now on we will look at European cars



1958

Carried by the constant fashion for functionality, a new piece of furniture has made its entrance: the wall unit. Every factory of any importance introduces its own system with '1001 possibilities'. In dozens of brochures and advertisements of furniture manufacturers, the wall unit system is central. This poses problems for advertising photographers. There are no styling agencies yet that concern themselves with dressing up interior photos by adding beautiful props to a poor piece of furniture costing about 500 guilders for 5000 guilders. The photographers have to come up with something themselves to dress up the shelves of the wall unit a little. What do they do in their stupidity? They dress up the most functional piece of furniture that the industry has ever produced with decorative objects. A still life of a few empty wine bottles. A flower arrangement. A bust of Beethoven. That sort of thing. This is how the contagious seed is planted for the interior pollution that we are in danger of perishing from twenty years later.

1960

The rise of the functionless object has begun. Margriet promotes the idea of putting empty wine bottles with a faded label in front of the window because the light plays so nicely through the colored glass. Students and other roommates hang empty Chianti basket bottles on a nail on the wall. Libelle carries a report on a well-known craftswoman, who has an antique mirror with a frill frame in her room, as well as a few Biedermeier chairs that she has reupholstered herself. The message is understood. No longer do the merchants on the Waterlooplein smash old mirrors to pieces after the market, because there is no demand for them. If I want such an old mirror

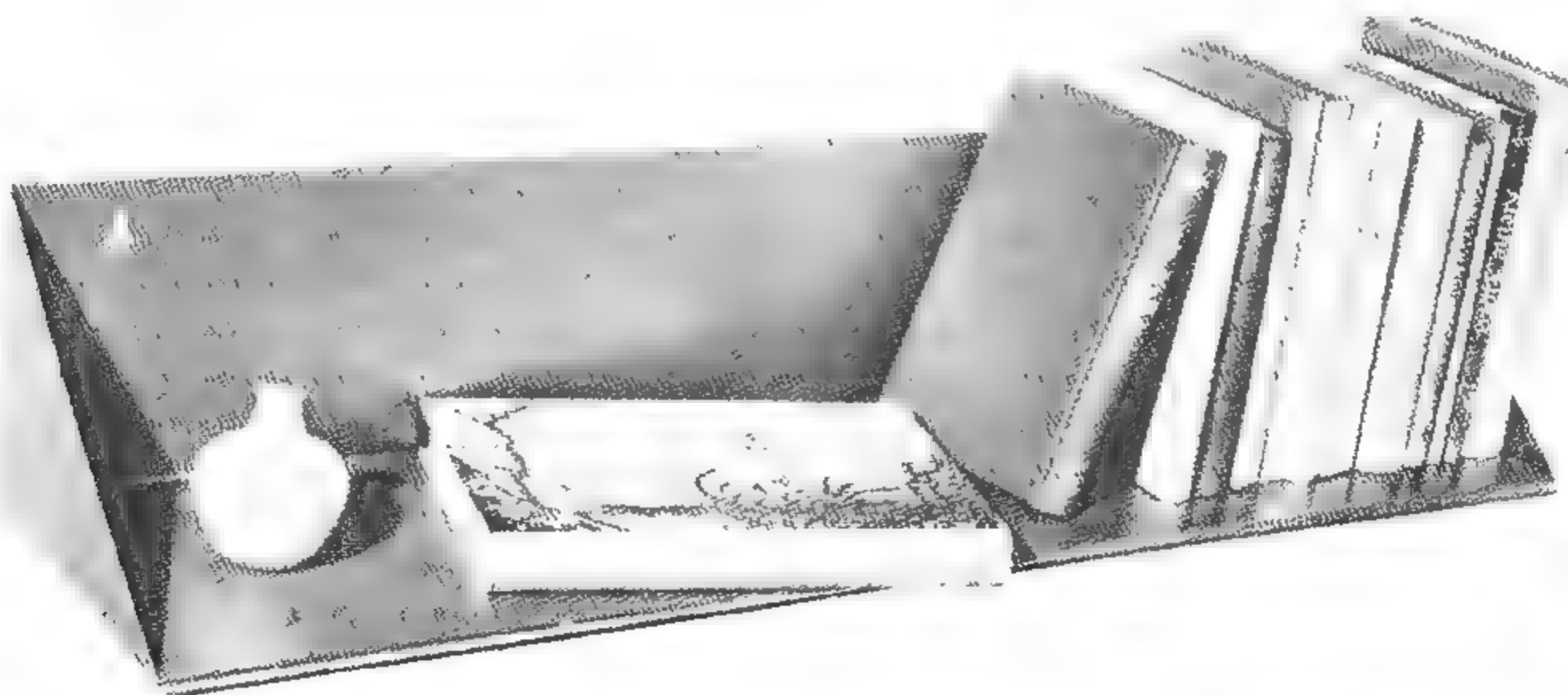
I have to pay f 7.50 for it. In Amsterdam, Arnhem and Maastricht some very modern young men are starting to show a more than normal interest in models of antique cars. They put them on their wall unit at home.

1962

Functionality is going badly wrong. One Dutch furniture manufacturer after another is getting into trouble. The public is starting to behave strangely. When judging interior photos, people pay more attention to the decorative attributes than to the furniture itself. Hundreds of thousands of living rooms now have a large, green sulphuric acid bottle with a dead branch. There is already such a demand for old-fashioned kerosene lamps that clever industrialists are already starting to make new copies of them. The generation gap is emerging. Middle-aged couples whose children are leaving home are also going modern and are replacing the heavy crapauds from the war with contemporary seating furniture by Kho Lian le and his associates. But when they visit their children to proudly tell them about the bold step they have taken, they are astonished to see that their children are living among Louis Seize chairs and benches that have been salvaged from second-hand shops and that have been painted white in a home-made way and covered with a striped fabric. And that is standing on a red-painted plank floor. The confusion increases.

1963

Fortunately, a certain Hans Ferrée writes a few clarifying articles in Het Parool about what is 'in' and what is 'out' among the trendsetting crowd. This is so popular that De Bezige Bij asks the author whether he could compile a guidebook on this subject. And so it is done. Hans says about the interior: 'As I said, the standing petroleum lamps are 'out'. The hanging models are



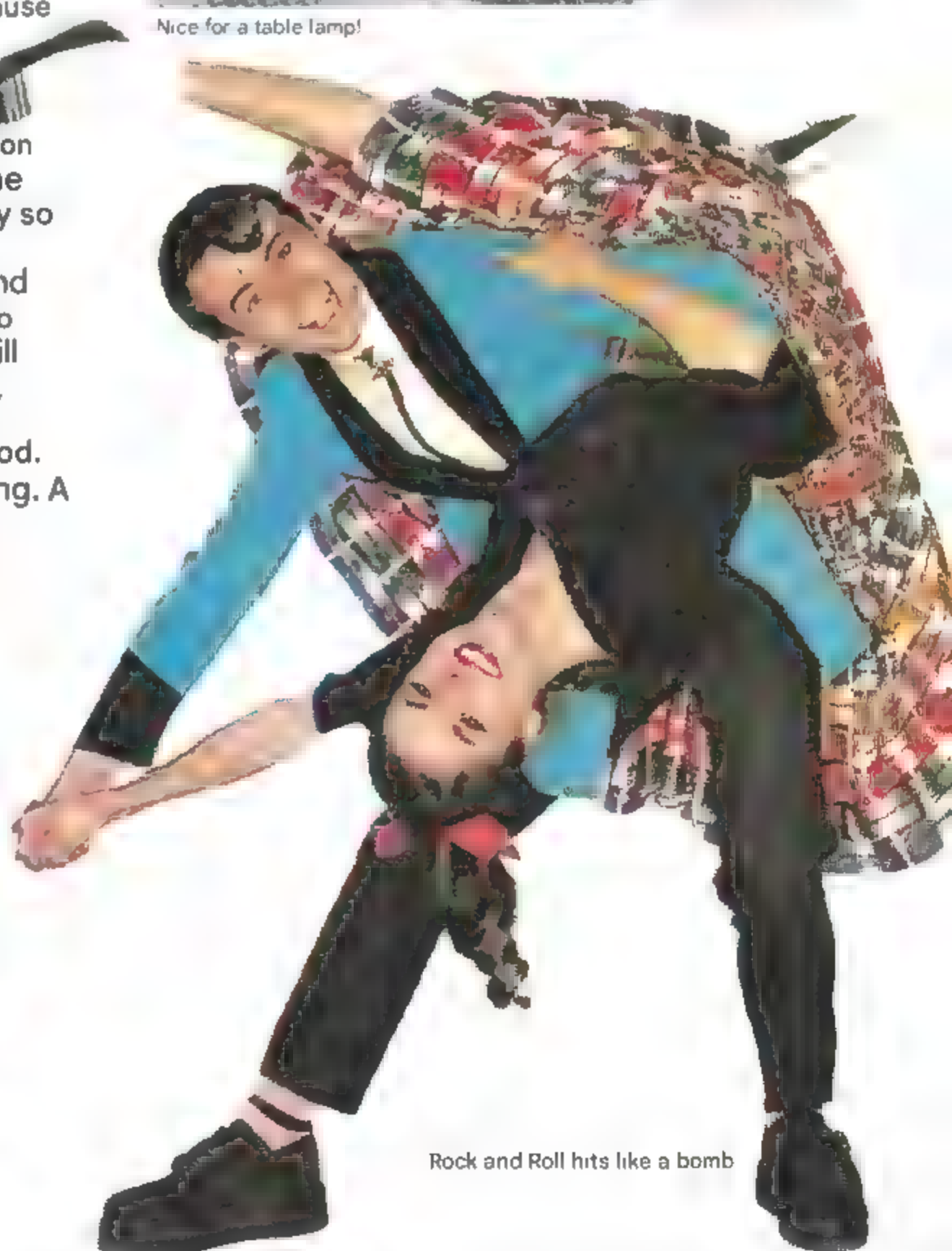
still 'in', above the dining table. On the Pilastro shelves and wall units you should now put a battered ship's lantern, but you don't have to, because you can also choose from a pendulum (hurry up) from any Louis, or an uncoloured glass jar with a pink rose in it (not red, not yellow-pink). Speaking of glasses: give all that coloured glassware to your niece in Overschie, because it is totally 'out'. Uncoloured glass is the only acceptable, preferably in the form of chemist's stopper bottles with remnants of a Vics label. The only concession you may make to colour is to fill one or two of those bottles half or two-thirds full of a thinly coloured liquid, coloured bouncers or gratings of some glittering stone. Yes, those colours that we were so pleased with because they were all so psychological, what do we want with cream? Gone! It must be black and white. White above all: vases, bowls, goblets, jugs. White walls too, without a hint of anything, to provide a good base for the artistic violence in the frame. Adieu dancer by Degas, adieu girl's head by Picasso, all reproductions must go. We must have the structure, the cracks, the dimension of real — paint. And that is possible, nowadays, because our dear government provides those nice subsidies. Plastics are also nice to have on the Pilastro shelf, but they are experiencing formidable competition from the wooden decoy ducks and the monstrous glazed dogs that are currently so popular under the motto: the uglier the more 'in'. If you don't have money for art and antiques, then concentrate on one of the two interior techniques that most people still blindly ignore: rustic or exotic. Rustic is, among other things, the log cabin idea: everything made of gnarled, gnarled wood. Paneling, ceiling, furniture — everything. A



Nice for a table lamp!



Creional



Rock and Roll hits like a bomb

stump sculpture on a large boulder in the corner. A beautiful antler above the fireplace. Some muzzleloaders against the wall. Old English engravings of horses, flowers and herbs. In terms of exotic, you can go in all directions. The easiest is Japanese and very cheap too. Cushions or mats on the floor, a low, low table and lo and behold - it's starting to look like something. Now that life is so low to the ground, you immediately have space to hang a few giant paper fish that the Metz company can help you with. Japanese tableware is the finest there is today: high, slender, slim and white - what more could you want? As a finishing touch, place some Japanese figures on the left and right.

Mexican, Tibetan, Nepalese - just pick a place on the world map that appeals to you and furnish your home in the style there. Now the kitchen. A clinical kitchen is 'out'. Here too we see a trend towards greater clutter, more knick-knacks from bygone times. Fine old-fashioned spice racks are very 'in', but too small for today's culinary demands. A bachelor who always eats in the city should have at least eighty-seven jars of herbs and spices on the shelf. Stirrers and whisks should be black and at least a hundred and fifty years old. The salad utensils, however, are very modern Finnish, as is the salad bowl itself. It is remarkable that the tableware is more colourful than ever before in the history of human consumption. Bright red, hard green, painful purple - any colour will do, as long as you make sure that the shape of the plates and bowls is square. The trend to buy more and more nice, sweet, romantic objects in the house, and never to throw anything away, started inexorably. Yet it took until 1977 for the ideas of the consumer pioneers from 1963 (rustic and exotic) to find their way into the rest of the population on a large scale. That's how slow everything goes, when you look back.

From Human to Puppet



1964

Margriet features a report about a lady in IJsselstein who makes such incredibly nice flower boxes from old cheese moulds. Libelle features a report about a lady in Putten who made such an incredibly nice flower arrangement in her garden from a discarded plough. Eva features a report about a couple in Loppersum who have a collection of no less than six old-fashioned copper water pumps and who have made such incredibly nice flower arrangements from all of them. De Vrouw en haar huis features an illustrated story about a lady who has placed an old farm cart in her garden, but the nice thing is that she has made a really nice flower bed in that farm cart. Ariadne, a monthly magazine for crafts, features a manual on how to build a model of an old Dutch windmill in the middle of the flower bed in your garden, the sails of which can really turn. Tens of thousands of people say of all those nice ideas: 'That's nice, I'm going to do that too'. There are currently almost 150,000 cheese moulds in use as flower boxes, there are more than 2,000 flower teams in gardens, as well as almost 11,000 flower pumps and 1,814 flower farmer's carts. Of the 17,500 mill models built in 1965, most are still in good condition. The once sober Dutch people have completely lost their bearings. Less than ten years after the functionality boom, hundreds of thousands of utensils are being stripped of their function and incorporated into a decorating frenzy that is gripping our people like an epidemic. The more rustic the better.

1965

No, not really. First we get the Carnaby intermezzo. That will take a while before it manifests itself on a large scale in the Netherlands. At first it remains reserved for the privileged who can cross the Channel for a while



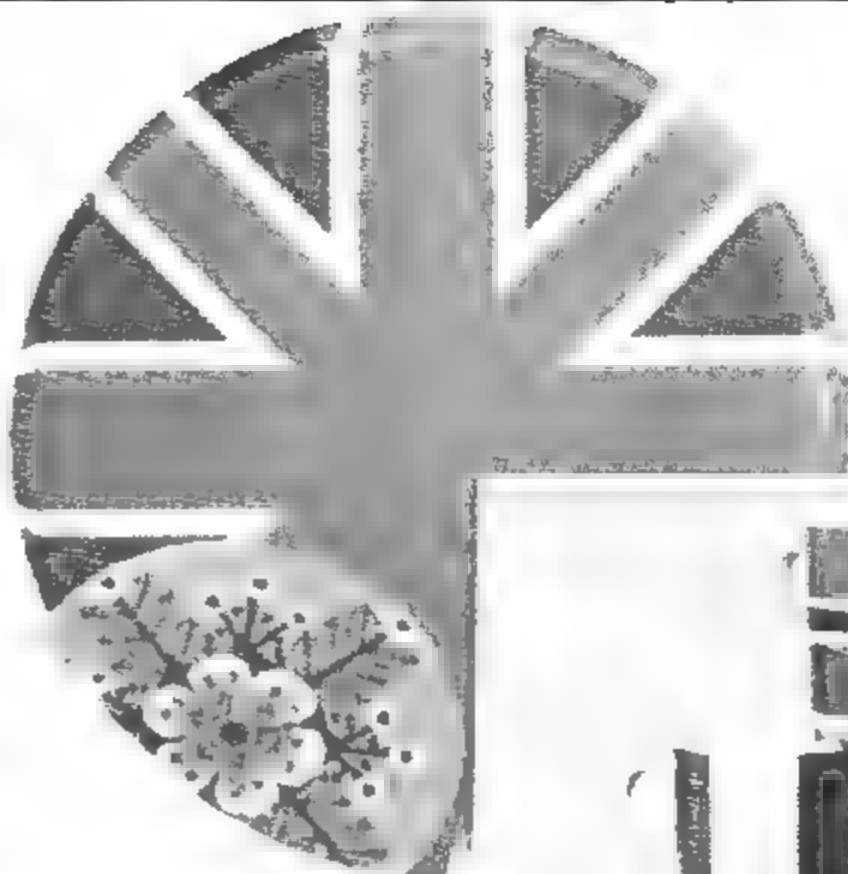
to see how much of what the mass media say about 'Swinging London' is true. It is true. And it is not a one-hit wonder. Anyone who is invited to dinner somewhere brings a really nice tray for the hostess and a barbecue apron for the host. Both in the colours of the English flag.

1966

We forget that we were busy, as Marshall McLuhan calls it, 'walking backwards into the future', and we let Quant and Courrèges put us back on the contemporary track of plastic in bright, shiny colours. The Beatles, the Stones and the miniskirt unleash the creative explosion of the 'Sensational Sixties'. The world is buried under an avalanche of the most insane inventions from posters to buttons, from Art Nouveau matchboxes to paper dresses, from liquid projection to painted pebbles that have only one thing in common: they are completely non-functional and completely useless. The new magazine Avenue has hired a new employee who advises in his column 'Hints from Hans': 'Rob Grandmother: NOW! There is a great demand for the misfits of the '20s and '30s. Anyone who buys monstrous table lamps, root cloths and copper salamanders now will soon be sitting on velvet'. What do you do with such an unworldly character? He's probably never been to Carnaby Street and certainly never heard of Lord Kitchener's Valet.

1967

In London, the scene is already moving to Kings Road, but in the Netherlands, the magic of Carnaby is only just starting to take off. Even De Gruyter is throwing himself into it in a last-ditch attempt to outdo Albert Heijn's progressive image. So many fun, useless things are coming onto the market



City of Westminster.
CARNABYST.W.

*Swing over
to Gruyter*



England is rocking the boat

Op art, a dazzling fashion of short duration.

that more and more special gift shops are appearing. Newspapers and magazines all start with a shopping section. I hope that everything is well preserved so that our grandchildren in the year 2100 or thereabouts will learn something about the 'gift culture' that emerged during this time in sociology class. In London, Biba is gaining international fame as a centre of change. Every month, Biba's customers buy a brand new cheap creation for little money that they throw away after wearing it two or three times. Because it is then outdated. And also because it is already broken. The throwaway society is experiencing its golden age. The Club of Rome has yet to be born. Something different every day, is the motto of the kicks generation. Not yet understanding that even daily change can lead to boredom. And that happens anyway. The first mug with a large number was fun. Functional too, because you can remember whose mug it is by the number. But a thousand mugs with a thousand different decorations only make you tired. Just like a thousand boxes of matches with a thousand nice illustrations. And a thousand storage containers with a thousand different colours and shapes. Not to mention the notepads. Or the telephone folders. Or the printed glasses. Or the money boxes. Or the party napkins. Or coloured thick or thin candles. Or jars. All really great gifts. Until the novelty wears off. And that happens so quickly. In 1967, the 'love meter' was a novelty of great class. You know, that vented glass with coloured liquid that starts bubbling because of the warmth of your hand, in order to supposedly indicate your 'temperament'. Old hat...

throw themselves on these materials and have their works of art industrially multiplied. In Amsterdam, Seriaal is the first gallery-boutique to sell these signed 'multiples' by Woody van Amen, Niki de Saint Phalle, Mark Brusse, Andy Warhol, among others. Three years later, stackable ashtrays, vases and other 'multiples' by Cardin are for sale at every DA drugstore in every village in the Netherlands. In every place of any importance there is now a candle boutique. Christmas is shinier than ever before, but 'strictly monochrome', so all the balls and other decorations in one colour. The 'set-rage' reaches its saturation point. In the shopping section of Libelle we find tea towels, wastebaskets, cups and saucers, trays, coasters, storage containers and who knows what else all in one design. Every month, Avenue features a page of beautiful 'must-haves' from the gift shop that you could call the prototype of hundreds of gift shops that came after it: Studio Bazar. In addition to the most beautiful examples of contemporary styling, Studio Bazar also presents the beauty of 'honest' utensils from the time when electric mixers, American Kitchens and espresso machines had not yet been invented. These objects fly out the door, but no one buys them with the intention of using them in the function for which they were made. People buy them to give as a present to the hostess when they are invited to dinner somewhere. Cologne pots, enamel workmen's cups, small French milk cans, pate moulds, mortars, sand, soap and soda pots are given a place on the shelf as decorative moulds. Just like the wooden spoons, the antique soap dishes and the copper pepper mill. The kitchens are already getting pretty full, the rooms and the hallways.

1968

Glim-glans-glister is the motto. In Het Parool, artist Rik van Bentum tells how sensual he finds chrome and plastic. He is not alone, because whole series of artists

Buttons. Back again 10 years later

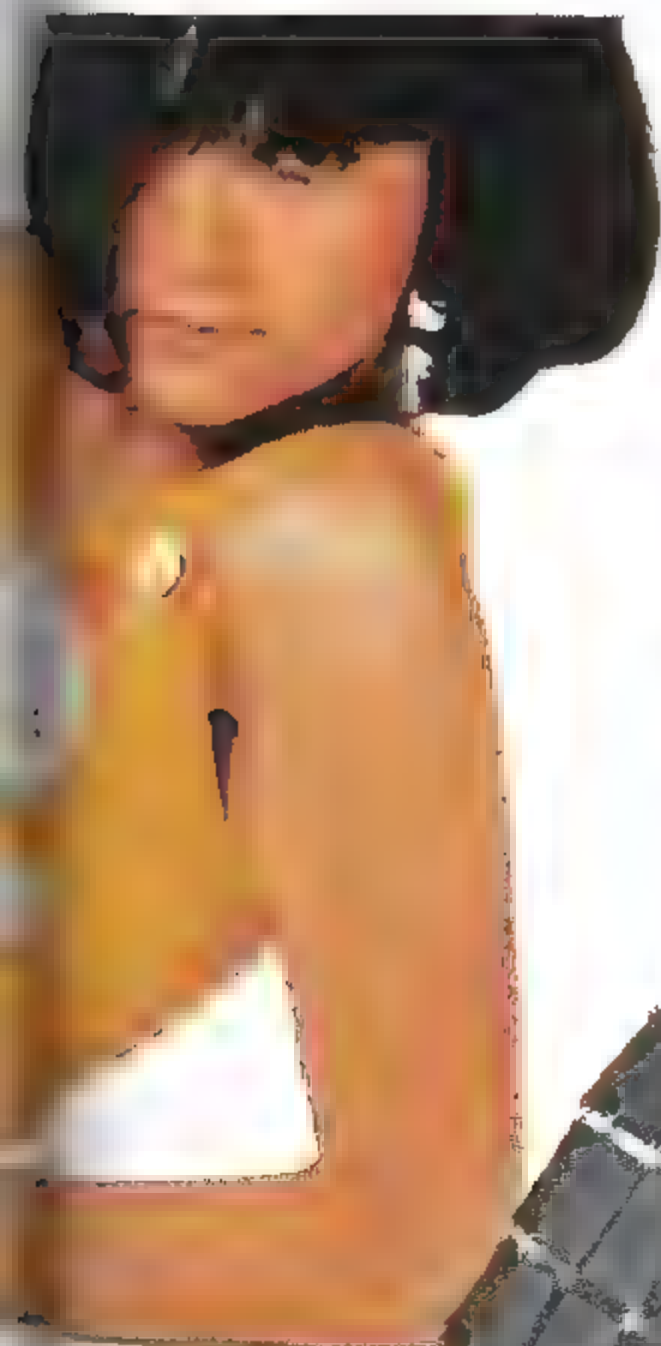




We didn't like disposable dresses.



Cardin at the drugstore



Totally contemporary



Designs by Paco Rabana



Yet this is only the beginning, because the India craze has yet to come. The starting signal for this is given by the man of letters Remco Campert who returns with two friends from a trip to the East with a VW bus full of oriental water pipes, samovars and jewellery. While enjoying a belly dancer and many bowls full of Turkish meatballs, many in-crowd figures experience the opening of the shop Tamam and the start of a trend. Five years later, the Netherlands is teeming with oriental boutiques because one in three of the 30,000 hippies who have travelled to the East returns with a bus full of merchandise.

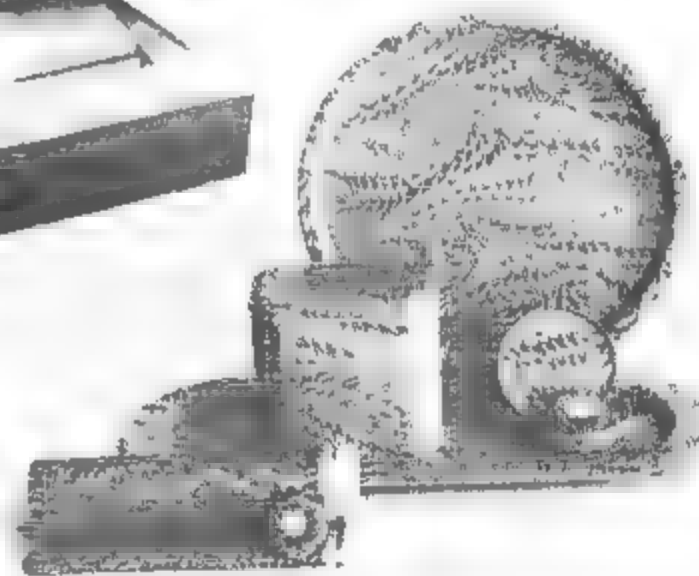
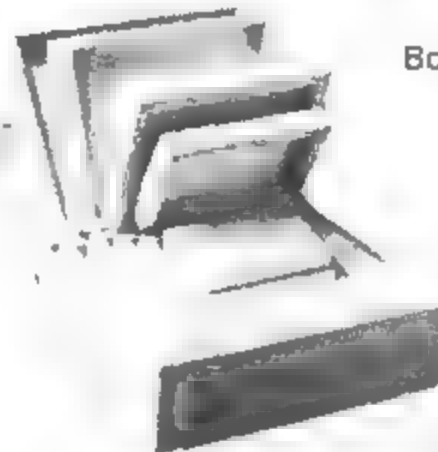
1969

The gift culture is shifting into its second highest gear. There are now three currents at the same time. The Carnaby trend has lost its appeal among opinion leaders, but is still flourishing in the underdeveloped areas of our country. Drugstores and popular department stores bombard you with mugs, glasses, notepads, serving trays, barbecue and cocktail aprons, oven gloves, kitchen docks, storage jars and what not, in the hippest colours and designs, and in most cases also provided with a funny text. In HP, Kees van Kooten devotes a teasing trend to the phenomenon of a

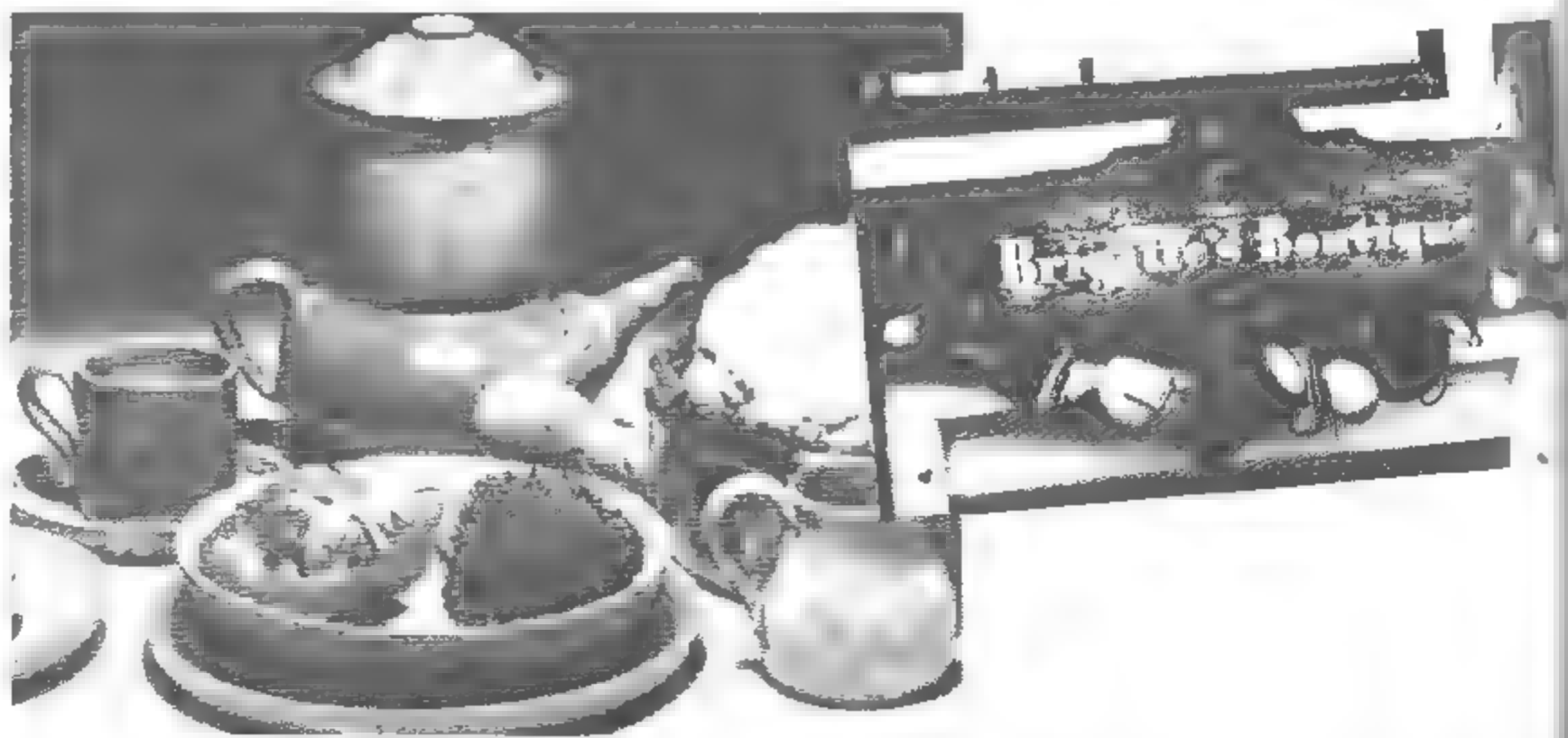
box-in-a-box-in-a-box-in-a-box-in-a-box-in-a-box-in-a-box The box, the function of which has degenerated to such an extent that it serves no purpose other than as a storage space for another box, which in turn also contains another box. At the same time, the nostalgia trend has now reared its head. De Bijenkorf is launching 'De Eerlijke Keuken' (The Honest Kitchen). In Amsterdam, Brigitte's Boutique has been joined by a few dozen other shops selling old pots and pans. The fireplace is making its debut in homes that already have central heating. The third trend is the Indian



Box in box in box...



The set trend

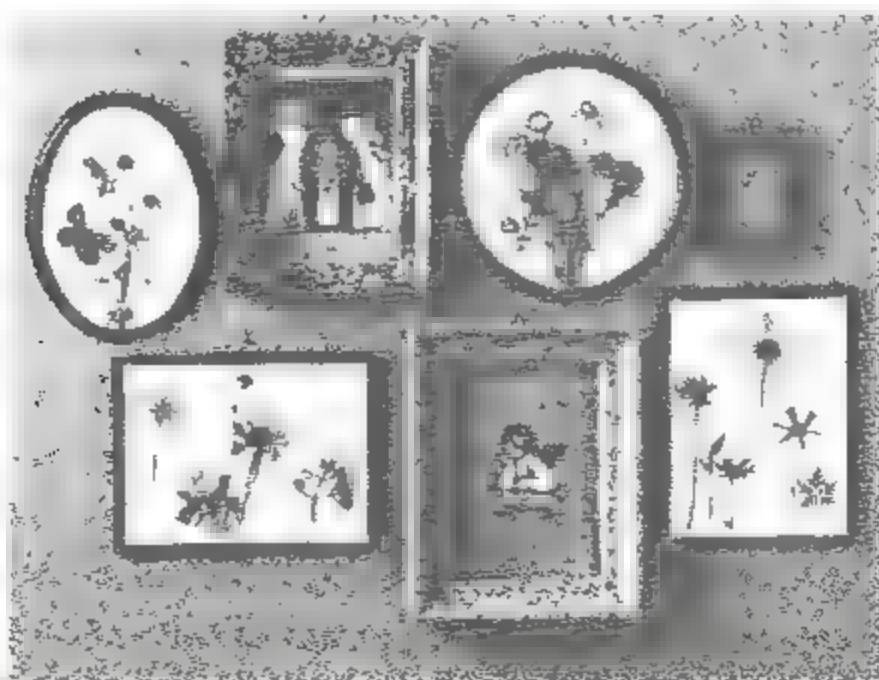


trend. Anyone invited to eat somewhere brings a cord with seven jingling bells for the hostess or an embroidered elephant with glitter on its head. The confusion becomes unbearable. Nobody knows what the trend is anymore. Buyers from De Bijenkorf mingle with their neighbours, the Damslapers, every morning to find their way back. The editors of the mass media understand that there is a Task here. Order must be brought to the chaos. Avenue, as trendsetting as ever, has already shown in a photo report under the intriguing title 'Living with a wobble on the wall' that an artistically ordered collection of decorative objects of one kind is more fun than a jumbled mess. A wall with only old keys. Or a wall with crazy old bird cages. Or a wall with a hundred old chocolate or sugar figures. Or a wall with only crazy old-fashioned pocket clocks. Margriet brings a report of a well-known TV artist with his collection of old steam engines. And in Libelle there is a report of a well-known singer who has a collection of 63 crazy old tin drums. Because showing a nice example always has a tremendously inspiring effect on people who have trouble coming up with something themselves, the prices of rusty old keys rise within a year from two quarters to two tens of guilders, those of pastry molds from two to thirty guilders, those of tin drums from zero to ten guilders and higher, while you need a fortune to collect old steam engines. Fortunately, trend-sensitive traders know how to solve this problem. In some Eastern Bloc countries, it turns out, they still make the same tin wind-up toys that the elderly among us remember from their pre-war childhoods. One does one's hostess a great favor by bringing her an ugly looking clown-of-the-round for

her, which contrasts so comically with the snow-white Limoges tableware on the silver ornamental table.

1970

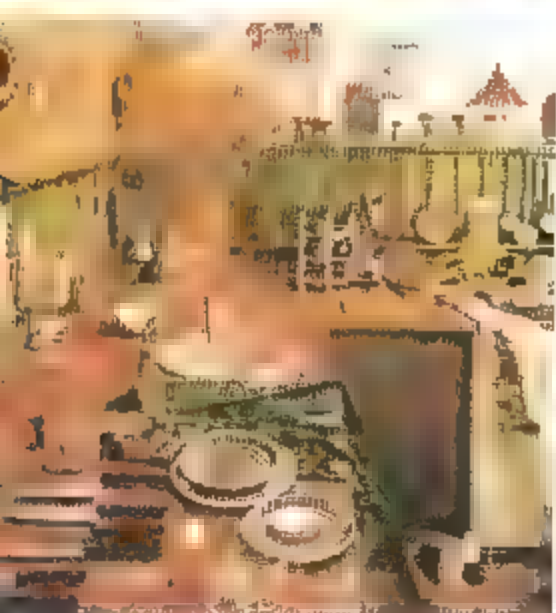
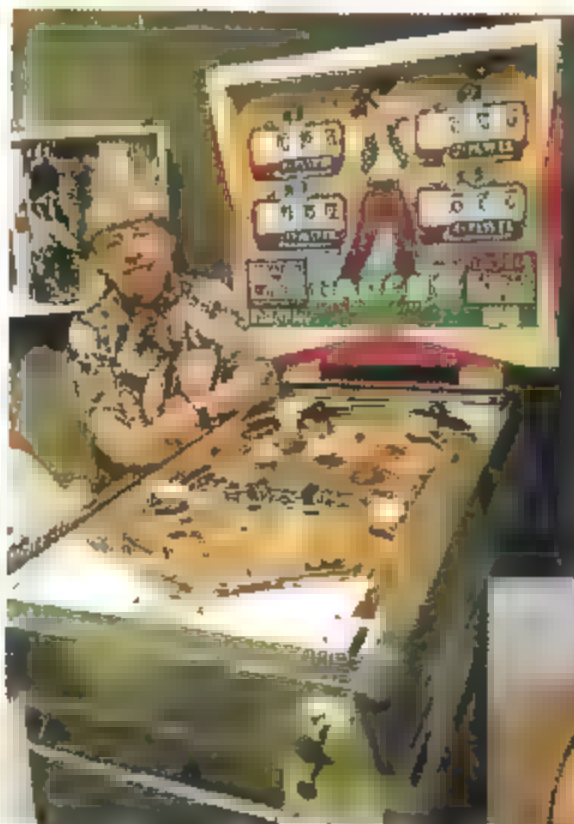
The Carnaby era is now definitely over. C&A announces on every page 'De knie is fini'. And damn it, C&A turns out to have more influence than Paris and London put together. The misanthropic Avenue prophet from 1966 also seems to be right: the great longing for the bad taste of the 1930s and 1940s is spreading like the consumption of Valium. Everyone who has found a bunch of old junk in their parents' attic somewhere starts a shop, where the buyers drive up the prices of old reading boards, Rie Cramer picture books and old school posters like crazy. The corniest old-fashioned quartet and goose board games miraculously strike a chord. Women's magazine journalism is characterised by the excessive use of pet words such as trinkets, frills, trinkets, knick-knacks. The type case is increasingly appearing in the reports 'How our famous artists live'. The theme walls called 'Wiebels' by Avenue are becoming a regular fixture. A beloved TV actor has his entire stairwell covered with silly paintings by Sunday painters and other amateurs. That same week, several thousand Dutch people start collecting silly paintings and by the end of that week the prices of that stuff on the Waterlooplein have already quadrupled. Who still doubts the influence of the media? A beloved TV actress is portrayed in front of a wall with eighty miniatures in frames made of old-fashioned wooden curtain rings. This also appears to be very conducive to a price increase of wooden curtain rings, as on the stock exchange almost



Order in chaos



Sensucel futurism



1971: Hot pants create a happy sensation

never occurs. It is already terribly difficult to bring something original for the hostess, as a thank you for her original meal of lentils. A legume that has become too low even for the poor, but that is now turning up again in some delicatessens. If you really want to blow into the bus, buy a wire mousetrap in which the captured mouse guillotines itself with a razor, while it looks back and forth indecisively from one piece of cheese to the other. Now that has conversation value!

1971

It is a clear fact: our houses are getting full. Window sills and wall units, decorative tables and cupboards are full of white porcelain from grandmother's time, painted pebbles, Swedish horses and Romanian dolls, perspex multiples and tin drums. Dear Lita knows what to do. The plants start hanging. And a miniature garden in a large green bottle in the corner of the room is also very decorative. But that still hardly alleviates the lack of space. That is why the interior design industry is introducing special wall decorations. You first have to hang them up and then fill them with trinkets and knick-knacks. Old stone shapes, quickly recreated, serve the same purpose. The letter case has begun its inevitable advance. If there is no more room for objects of normal size, then look for them in miniatures. That has not fallen on deaf ears, and the gift industry has a new gimmick.

In the meantime, the India trend has also grown out of proportion. Not only in the cities, but also in the villages, oriental boutiques are springing up like mushrooms. You can no longer visit somewhere without being greeted by the sickly smell of incense. Now that ears, hair, neck, wrists, waists and ankles are decorated with tinkling, decorated leather straps,

chains and beads, it is the nose's turn. A stone or heart on the nose is a 'must' for the self-confident woman, who, dressed in her party pyjamas, lying in the lounge pit of her second home, with a glass of Campari in her hand, movingly quotes from the Report of Rome. The end of the world is near. So we will not have any more children. We will have a pet. The 'petting trend' has begun.

1972

The nostalgia trend is raging like a white tornado through frogland. Every day, Het Parool reports the opening of either a new brown café or a shop where the owner (rarely from the middle class) sells 'old and crazy things'. After the silly paintings, collectors are now turning their attention to old photos, especially after an interview on television with a pop star who has an entire wall at home full of sepia-coloured photographs in oval frames of serious-looking couples from the period 1880-1910. And in 1975, Business Week reported that such old photos are an excellent investment object. In order to give all those vases they received earlier, which are actually too beautiful to use as vases, a function after all, people now take a dry bag made by an artist for the hostess. Jeans are grumblingly accepted by bank managers as work clothes for counter clerks.

1973

Floors and windows are the only places in the house where there is still some space. Well, the perfecters know what to do with that.

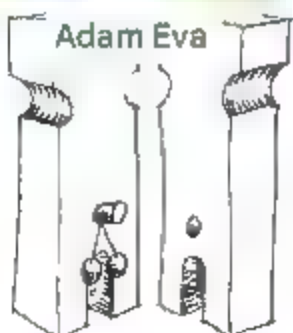
Viva has a report about famous Dutch people who have installed an old-fashioned monstrous jukebox and/or a pinball machine in their house. Six months later, 13,178 fashionable Dutch people have a jukebox and/or a pinball machine in their house. In craft magazine Ariadne a

example of a macramé workpiece in a hoop shape. 'Nice to hang in front of the window', the editors suggest. Six months later, the artistic, decorative macramé hoop from Ariadne hangs in the windows of 57,812 Dutch houses. During my research for this chapter, for which I randomly visited 30,000 homes spread throughout the Netherlands, I found that 1 in 4.3 homes is now adorned with the aforementioned hoop. If I now also tell you that our country currently has approximately 200,000 women who are creatively occupied with wall hangings, of which they make an average of 2.3 per year, and not to throw away, but to give away and hang up, then you get a somewhat picture of the interior suffocation acceleration that, in addition to the gift culture, is now also caused by the widely praised creative self-activity. It is gradually becoming impossible to come up with an original gift for the hostess. In

1973 there is only one: the wooden duo Adam and Eve. Adam with a wooden penis that fits exactly into Eve's hole. Finally a nice find with which you can take pride. Unfortunately, it turns out to be a disappointment. When you bring the bold duo for someone, it turns out that he or she is already one of the 113819 Dutch people who already have Adam and Eve. Fortunately, the energy crisis distracts attention from this pressing problem. People rediscover the bicycle and solidarity. On car-free Sunday, people wave to each other heartily and see that there is still such a thing as nature.

1974

The green trend. But not everyone has a garden, right? All women's magazines therefore show how you can create some space for a series of small plant pieces with hanging tiered stands in front of the windows



Adam Eva



Grandma's tableware



like mini cacti. The idea is so popular that the hanging *étagères* in front of the windows of our houses have already reached about the same degree of saturation as the macramé hoops. After years of openness, the Dutch interior is now almost hidden from view again. And that is a good thing, because the classic Dutch cleanliness is slowly becoming a sad state. No housewife is able to clean all those dust nests and dust nests in her house. The atmosphere is becoming suffocating. The discomfort is growing. But the international department store Xenos is tirelessly dragging containers full of millions of gift knick-knacks into the densely populated country. There are still mobile homes, from all parts of the world to us already so incidentally, small rooms are still found in the people with room for more. That certainly includes those 200,000+ second homes and first houses where quite a bit can fit, as evidenced by the discovery of the toilet radio with a built-in roll of toilet paper. The turnover in dog food exceeds the turnover in baby food. In the city you can hardly walk anymore because of the shit. But the women's magazines, which now prefer to be called women's magazines, continue to make propaganda for pets. And especially for dogs, because a dog is such a nice companion for the 1.3 children that we are only allowed to have because of resource depletion and environmental pollution. And this decline in the number of children is of course a threat to the circulation of the women's magazines that have had to be filled with articles about childcare and patterns for baby clothes for years. However, one publisher of all the women's magazines is timely bringing new artillery into position. After in-depth research into what interests the 'average' woman: royal families, well-known personalities who enjoy general respect, uncomplicated

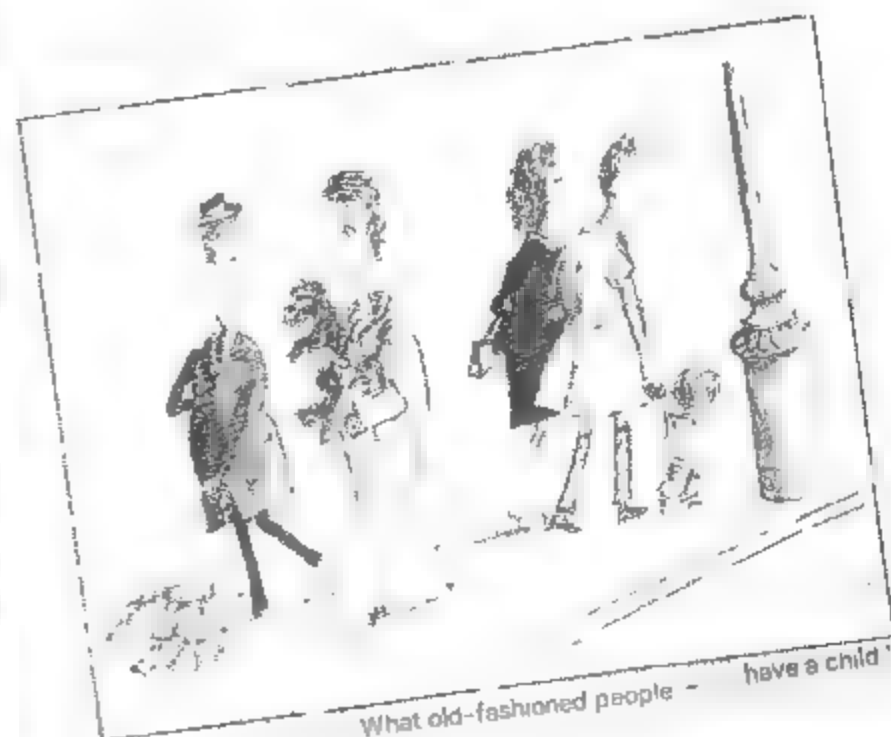
romanticized love stories that invite daydreaming, came Story and with it a new trend started: the ostrich trend. Emotionally and mentally battered by the daily confrontation with years of dying, first in Biafra, then in Vietnam, the people decided 'en masse' to shut themselves off from all misery and only concern themselves with nice things. The era of 'The New Egotism' has begun.

1975

Action groups are running headlong into a wall of apathy. But Henk van der Meyden, once so reviled by intellectuals, is now openly flirted with. André van Duin has the audience laughing and is shooting up like a comet, although it will take another year before even literate people dare to admit that they are laughing their heads off at him. That can be traced back exactly to 7 March 1976 when the *Bescheurkalender* of Koot en Bie gave the signal with: 'Everything is coming back. People are laughing again at a comedian who stutters'.

Women's magazines, knowing that their readers have a surplus of care-giving instincts with that 1.3 child, are throwing themselves like madmen into encouraging the green trend. Women who have never used anything else in the kitchen than salt and pepper are being talked into a herb garden with exotics such as basil, hyssop and lemon balm. If necessary on the balcony. Garden centres are springing up like mushrooms. A new goldmine has been tapped. The people who started digging in the ground a few years ago and felt happy with their first home-grown lettuce head (unsprayed) are now getting the hot breath down their necks from an ever-increasing number of fashionable 'gardeners' who have heard the bell ringing but do not know where the clapper hangs. Gardening has conversation value and that is why one garden book after another is appearing on the

MAY I KEEP IT?



What old-fashioned people - have a child

to take shape. Former elite sports such as skiing, tennis and horse riding are attracting more and more practitioners. When only the elite indulged in horse riding, no one spoke of a trend. Let me put that initial group at 30,000. In the course of the 1970s, the next group also mounted the horse, 60,000 people. A trend — that could be quietly absorbed by expanding the existing accommodations. But now it is the turn of the next group of 180,000 people. And now Leiden is in trouble. Or rather Het Gooi and the province of Utrecht. All those new riders destroy forests and heathlands because, as real *nouveaux riches*, they can afford the horse as a status symbol, but have not taken the time to learn sufficient riding culture. And once again it is the government that is astonished by this 'sudden' explosion in horse riding, and has to take hasty measures. Just as she has repeatedly misjudged the growth of motoring over the last twenty-five years, and the growth of villages that should have remained green according to planning, over the last ten years. And now again the 'explosion' of water tourism. While all these things happen completely according to law. Nothing, absolutely nothing, stays in its place in a society of growing prosperity. Everything that used to be the privilege of a few, comes within the reach of many. And they will have it too. No reasonable argument can stand against that. For one frontrunner who gets rid of his car because it has long ceased to be a status symbol for him, and also no 'freedom machine' because he is stuck in traffic jams every day, there are twenty stragglers who buy a car. For one drop-out who moderates his needs, there are twenty newly prosperous people who are hungry for more. For one pioneer who starts making his own wine, there are twenty slobberers who tap their own wine



out of a barrel in the shop. For one traveller who decides to travel only in spirit, with the help of a good book, there are twenty people who enthusiastically surrender themselves to the demonstrative idleness of the

From Human to Puppet

ON TO THE MILLION WINTER SPORTS ENTHUSIASTS

A sunny and if possible sporty break from the dark winter days has become a must for many. This is evident from the stormy development of recent years.

Season 72-73:	150,000 winter sports enthusiasts
73-74:	200,000 winter sports enthusiasts
74-75:	350,000 winter sports enthusiasts
75-76:	450,000 winter sports enthusiasts
76-77:	600,000 winter sports enthusiasts



Paikov

"As you can see, we have left as much of the ancient forest intact as possible."

second holiday or third mini trip. For one nature lover who simply enjoys pedalling quietly on his regular bike, there are twenty sports enthusiasts who believe that you can only enjoy yourself when you buy a special racing bike for a thousand guilders and in special racing gear to make it clear that you have a car at home.

In 1976, 1,170,000 bicycles were sold, three quarters of which were second bicycles, especially for trimming. Trimming is usually done in groups to keep up the courage and to help resist the temptations of pubs and television. In order to resist the temptations of consumer society, more and more women join slimming clubs where, for twenty-five guilders a time, they let themselves be called 'weaklings' when they have had a biscuit. Carnival and naturism are attracting more and more participants.

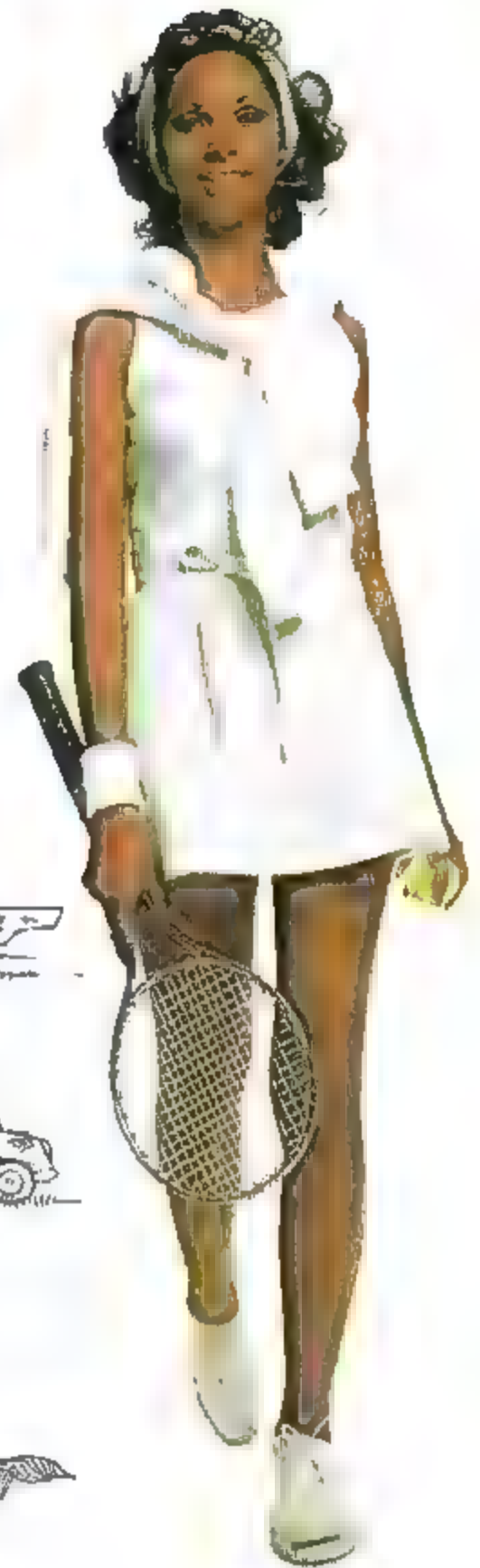
More and more people are becoming completely entangled in the fallacy so masterfully demonstrated by the conversation between the American tourist and the Mexican fisherman.

Pablo, the fisherman, went out to sea every morning and returned after an hour or two with a small bunch of fish. He sold the fish to a restaurant owner. With the proceeds he bought his daily bottle of wine and his tortillas. He spent his days sitting on his currant, doing nothing in bliss.

The American tourist didn't like that at all. 'Why do you only work two hours a day?' he asked, 'if you work longer you can catch more fish and then you can sell that fish to more restaurants.'

"But why should I do that?" asked Pablo. "Because you earn more money," said the tourist.

"But why should I earn more money?" Pablo asked.



What does the purest margarine have to do with the finest exercise bike?



"Then you can buy more things," said the tourist.
 "But I have everything I need," said Pablo, "I have food, I have drink, I am satisfied."

'You eat tortillas every day and you drink cheap country wine and you wear old pants. If you have more money you can buy better things.'

"I'm happy like this," said Pablo.

"Man, you don't understand," said the tourist.

"If you have more money, you can put some aside and buy a new, bigger boat, for example."

"Why should I buy a new, bigger boat?" said Pablo, "my boat is fine."

'But man, do you finally understand,' the tourist cried out in despair, 'with a bigger boat you can catch even more fish, and therefore make even more money and then you can hire a servant and make even more money and then you can buy a second boat and make even more money and...'

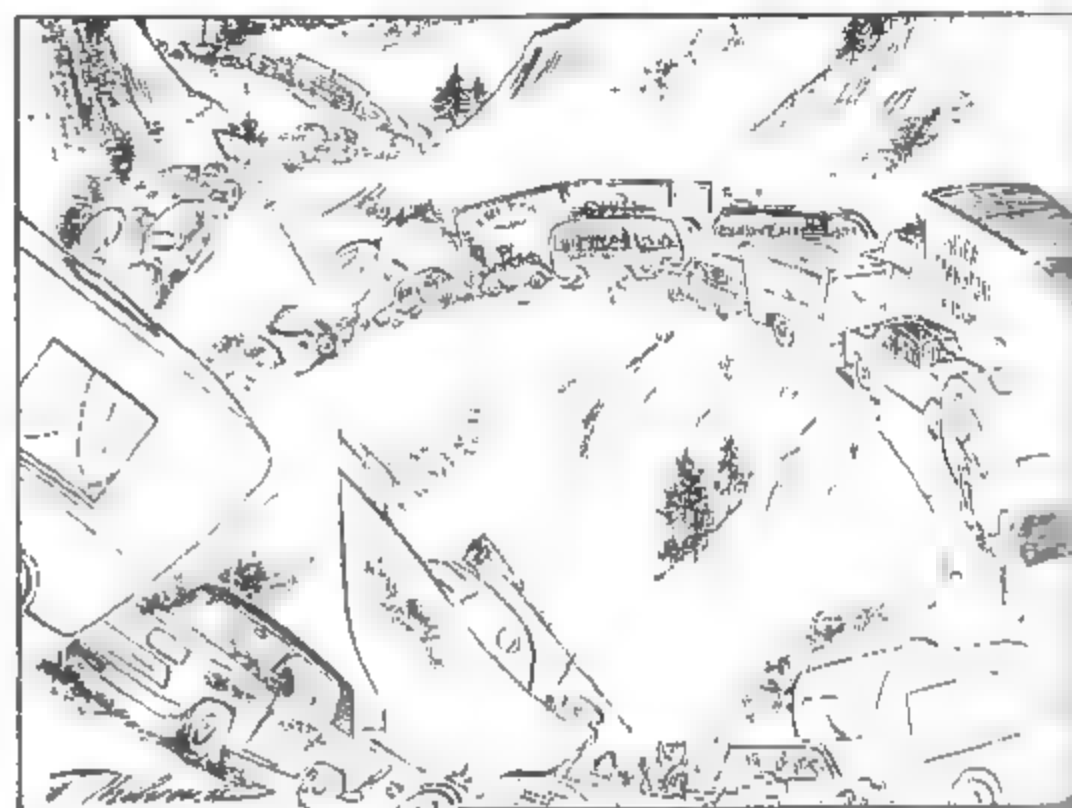
"But señor," said Pablo, "what am I going to do with all the money I earn when I work so hard and worry so much about all those boats and people?"

'All sorts of things. For example, you could go on holiday,' the tourist shouted.

1977

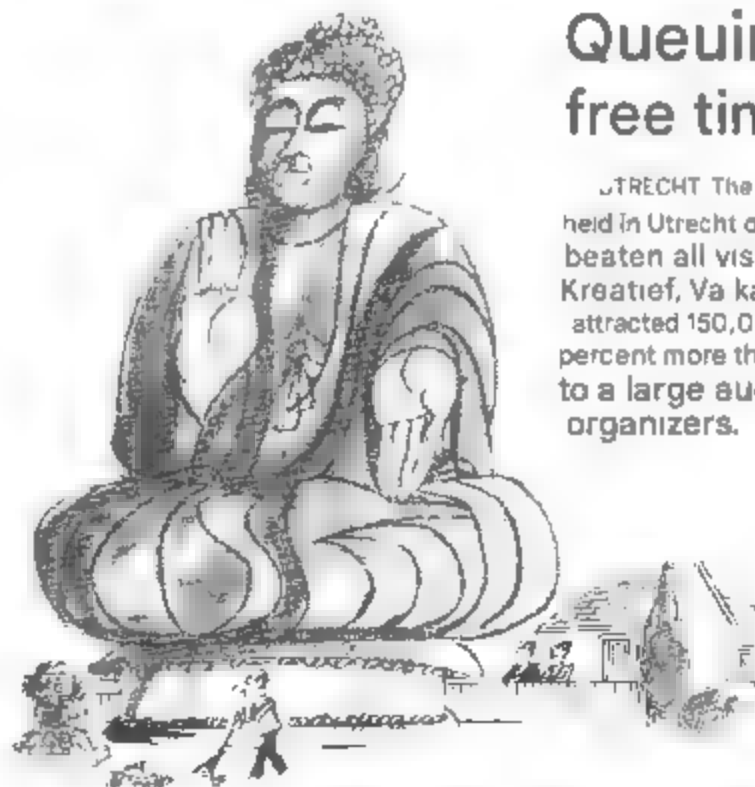
Recreation is increasingly becoming a compulsive act that has nothing to do with freedom anymore. The camper van has finally made its breakthrough, but anyone who has bought such a 'symbol of freedom' for 40,000 to 100,000 guilders still goes camping with it to bask in the envious admiration that such a super-deluxe vehicle still arouses. The 200,000 pleasure boats on Dutch waters cause long traffic jams at locks and bridges.

Traffic jams last for hours and newspapers report the first fights between water sports enthusiasts (who always wave so nicely) because there are people among them who are in front of them



Queuing for free time

UTRECHT The four leisure fairs held in Utrecht on Sunday appear to have beaten all visitor records. Karwei, Kreatief, Va kantie and Muziek attracted 150,000 interested parties 26 percent more than last year, known to a large audience according to organizers.



It all started with a garden gnome



...with a bag around your neck and a pocket calculator in your hand you can get through the whole country



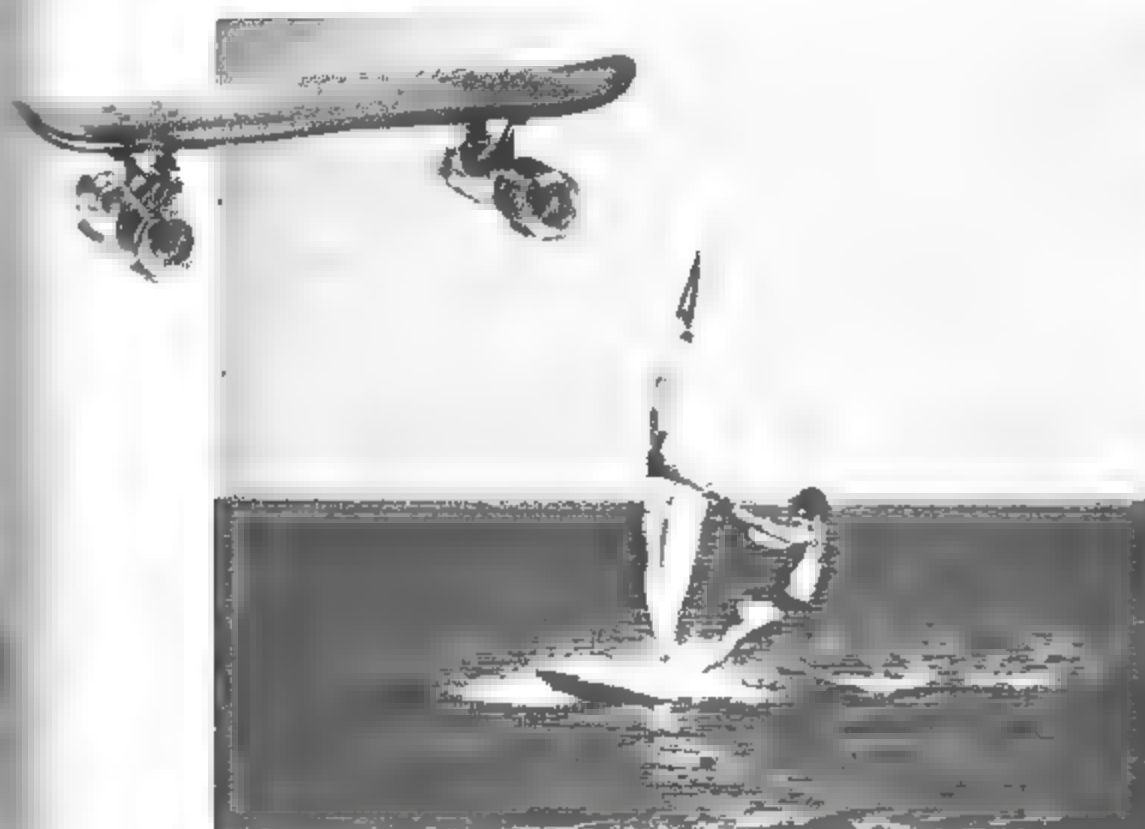
want to take their turn. 15,000 boats are sold, but there is no mooring for them, because all marinas are already full. The tennis trend has taken on such proportions that almost every tennis club in the Netherlands has a membership freeze or waiting list due to a lack of accommodation. The green trend is degenerating into a battle for prestige, in which it is no longer about the pleasure of gardening, but about the visible amount of money spent on the garden. Expensive shrubs are becoming status symbols and those who cannot afford a swimming pool at least get a pond with a fountain and a spotlight. And if that is not feasible, then they make do with a few sandstone lions, poor imitations of the statues from the gardens of Versailles or Schonbrunn.

Holiday trips by car degenerate into a complete relocation of recreational 'equipment': diving gear, surfboards, water skis, rubber dinghies, luxurious garden armchairs, and so on. And the barbecue has to come along too, although you are no longer allowed to use it at most campsites. Yes, recreation is becoming a chore, but no one wants to admit that, except Kees van Kooten who writes: 'From the way they are just hanging around, it is clear that half of the Dutch caravans have no desire to go to Spain at all'.

Meanwhile, dogs are becoming more numerous, bigger and more expensive. It has long ceased to be about the cosiness of a 'trash baker'. The animal must have a pedigree. As has been noted before: because it is not possible to reproduce rare things blindly, forgery is also making its entrance here. There is some fraud with 'certificates of origin'.

Illusions everywhere. The writer of this article receives a slide show plus enthusiastic stories about a unique 'hike' through the Thai jungle from no less than three friendly couples who participate in the 'Thailand trend'. At the third show I had to bite my tongue to keep a cynical remark about Volendam and Marken from entering.

And the commercials continue to sing the praises of doing nothing, which can only be demonstrated by purchasing the appropriate equipment. Even childless couples buy a dishwasher. Man is what he symbolizes. Although the despondency shows that people no longer need information, never before have so many expensive encyclopedias been sold as in 1977.



yet another thing to lug around



The New Individualist: A 'Collage' of Imitations



From Mr. Darwin we have learned how the ape evolved into man. For many thousands of years, this man has, through his creative power, increased the distance between him and the animals. First, through the rise of mass production, but especially through the rise of mass media later, the creative power of man has been seriously disrupted. Who still has the energy to come up with something themselves when you can buy and imitate everything? This discouraging feeling of not being able to measure up (anymore) to the perfection that is offered en masse in the form of reproductions for use, viewing and listening, has caused an inner emptiness in modern man.

From Human to Puppet

Although this emptiness was pointed out by Fromm as early as 1942 (*The Fear of Freedom*), it is only in recent years that this (to use fashionable terms) 'alienation of man' has begun to receive widespread recognition as Social Problem No. 1. Man has lost himself. His own

identity has been completely lost in the merry-go-round of influences to which he is exposed every day and which pressure him to survive by means of 'tricks' which he learns in the course of his life. Since he learns many of these 'tricks' from the mass media, we see more and more people emerging as



Away from the animals



Chance, the main character from the book *Present* by Jerzy Kosinski.

This Chance is the gardener of an old man, in whose house he also lives. His only reality is the garden, which he never leaves. His only contact with the outside world is the television, which he watches for many hours every day. When the old man dies, Chance has to leave his isolation. He ends up in a world that he knows only from reproduction. Because he has absolutely no idea what else to do, he approaches every situation with the words and behaviors that have been imprinted on him by television. And that works fantastically. He has the right word and the right action for every situation, from news or advertising, from detective or documentary. It is all exactly the same dimension for Chance. And if he happens to end up in a situation that he has never seen on television before, then Chance says something about the garden. Which is considered particularly profound by the bystanders, who do not understand it at all. Chance imitates the reproduction so mechanically perfect that he eventually becomes an advisor to the president. He always says the right word in the right place, as the television has unerringly taught him. It only goes wrong when he ends up in bed with a woman. Chance has never seen images of what happens below the belt on television and so he does not know what to do. That lack in 'education' will not affect the current generation of 'videots'. Television will also pay attention to that aspect of conditioning, so that there will indeed be a generation (as there already is) that has acquired its entire life knowledge and experience in reproduction form. A few years ago our family was watching a film on television. The film started with the image of a farmer who was on his farm.

Wire smashed across road; man killed

(From one of our reporters)
ALKMAAR The 43-year-old C Marees from Alkmaar died this weekend after he rode his moped into a nylon wire that had been stretched across the Texel bridge by unknown persons. Marees, who leaves behind five children, was torn off his moped by the wire and died from a venous hemorrhage in his neck.

The police suspect that the wire was put there by unruly youngsters, who may have been inspired by the TV series *The Avengers*. In the broadcast three weeks ago, exactly such a deliberately caused accident was shown.

leaning on his spade, staring into the distance where a gaily painted camper van stood. The van had a flat tyre, as some figures were busy with a spare tyre. The farmer looked at the scene for a few seconds, shook his head and said: 'Darned gypsies'. Then he went back to digging. About an hour and a half later, after a great many dramatic things had happened, murder and manslaughter, adultery and divorce, all caused by the camper van people having made a mess of the quiet farm life for a while, the farmer was leaning on his spade again, watching the camper van drive away into the distance. Then my daughter, ten at the time, and with no knowledge of English other than a few pop chants, said: 'He'll say it again soon: darned

MY CHEF ALWAYS GIVES
ME A PILE ON
MY HEAD.



KICK HIM
RIGHT IN
THE VETIE
PEUS.



MY WIFE
ALWAYS
KICKS ME ON
THE HEAD.



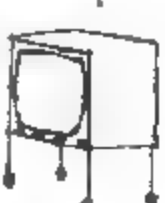
A QUICK
KARATE KNOCK
TO THE NECK.



MY SON
GIVES ME
A PILE ON
MY HEAD.



RAMP
THE R BRAIN
UP



MY MOTHER
ALWAYS KICKS
ME ON
THE HEAD.



CHASE HER AND
DRIVE HER INTO
RAVON WITH
YOUR CAR.



MY FATHER
ALWAYS
GIVES ME
ON THE HEAD



SHOOT HIM
FROM A HOUSE
ACROSS THE
SIDE WITH A
PRECISION RIFLE.



YOU ARE REALLY THE
ONLY ONE WHO
ALWAYS
GIVES ME ADVICE.



OPMD YOU CAN
MAKE IT.



gypsies'. And indeed, two seconds later the farmer said exactly the same thing he had said at the beginning of the film: 'Darned gypsies'. At that moment I realized with a shock that our family had a perfect example of the new human being conditioned by 'The Graphic Revolution', (Daniel Boorstin). The reproduction human being. Who, through habit, is so completely familiar with what the media presents to him every day that he knows in advance what awaits him. What my daughter intuitively felt is the knowledge that students at a film academy acquire by analyzing films for years and studying books in which the secrets of 'story creation' are explained by means of the eighteen variations on the 'Master Formula'.

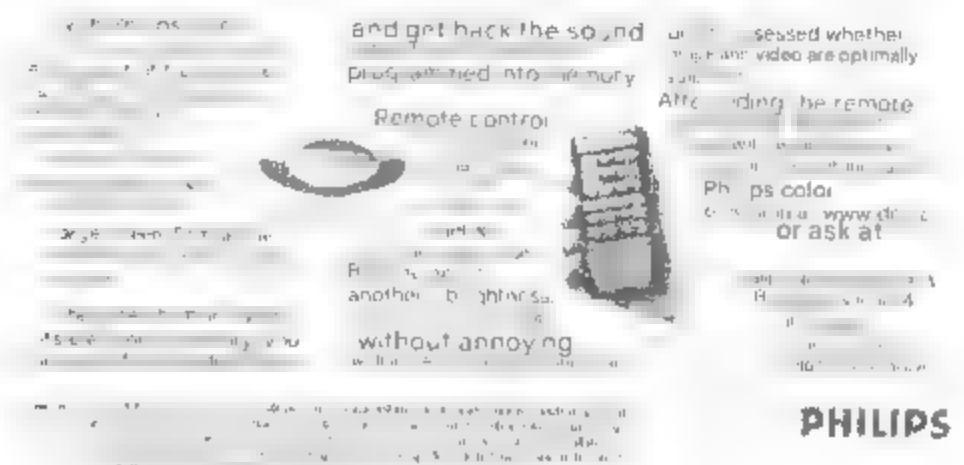
Living with a new reality: the reproduction

By 'The Graphic Revolution' Boorstin means the stormy development that gave us the telegraph, the telephone, photography, rotary presses, radio and television in a period of about a hundred years. These media brought us a false reality with and in which we started to live as if it were a real, natural reality. In short, this means that the individual ceases to be himself and completely assumes the personality forms that are offered to him by his cultural environment. Since this cultural environment - especially since the advent of television - consists almost entirely of reproductions, people start to take these reproductions for reality.

Reproductions suggest that they are the representation of real reality, but at all times it is a reality that has been distorted in order to make it suitable for consumption. Things have been left out or added to. A football report on the



Philips colours... real colours.



Life sentence for Ronald Ramora (15)

MIAMI (Rtr) - Ronald Zamora, a 15-year-old American boy who, according to his lawyer, was influenced by the violence on television and killed an 82-year-old woman, was sentenced yesterday to life in prison.

In parallel, he was given two additional 25-year sentences for committing a robbery and a burglary and 3 years for being in possession of a firearm during the robbery.

The case has attracted enormous interest in the United States, not least because large parts of the trial were broadcast live on television.

Ronald Zamora is from Puerto Rico. He does not speak English and his mother believed that he would learn the language most quickly if her son watched as much television as possible. Every day Ronald sat in front of the screen, on which violent series followed each other in rapid succession. The defense failed to prove that this excess of murder and manslaughter drove the boy to his act.

By the time an American child turns 18, he or she has spent 11,000 hours in school and seen 18,000 murders on television

History: The Ancient Greeks



The ancient Greeks
had no television.

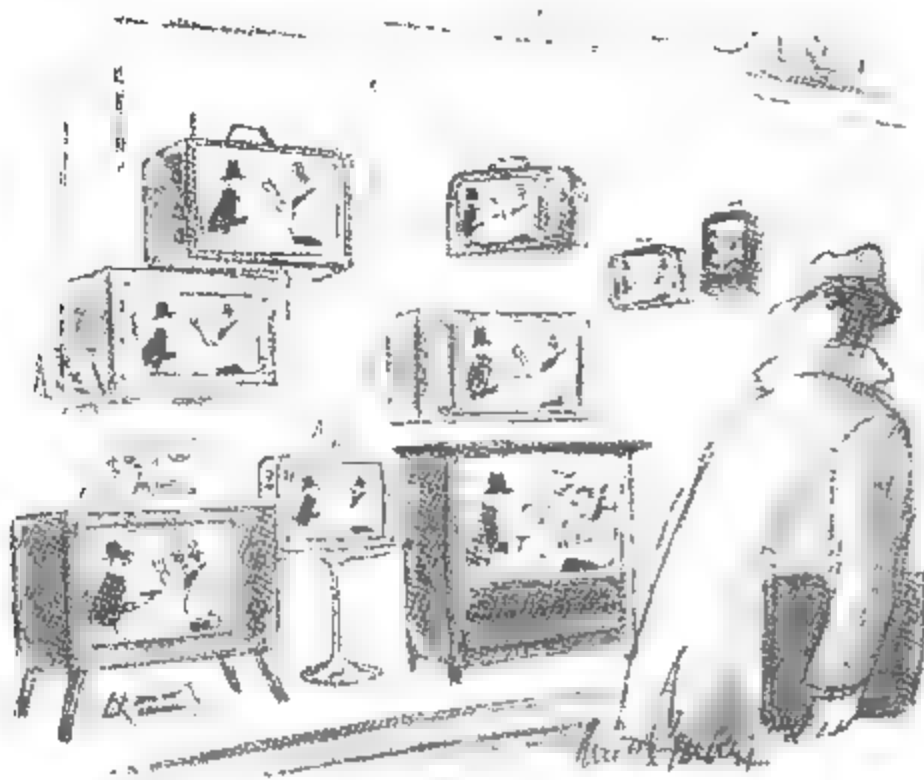


...but they did have
a lot of Philosophers



Personally, I
wouldn't feel like
watching a Philosopher for an
entire evening.





Television lacks the tactile experience of sitting in the cold or rain, while the installation of multiple cameras and the use of zoom lenses has increased the capabilities of our sense of sight.

The public has evolved so far with the products of 'The Graphic Revolution' that it is now able to fill in the missing details with the greatest of ease when confronted with a stereotypical informant. The familiar stereotype is linked to a certain expectation. If that expectation is honoured, it leads to a certain kind of satisfaction that we can call communication. If the expectation is not honoured, a mental conflict arises and that reduces the chance of communication. An unexpected turn in the message requires a mental alertness that most people cannot or do not want to muster. Except when they prepare themselves for the unexpected, such as when reading a detective story or watching a thriller. But that too is a form of conditioning.



Satisfying stereotypes

'The fact that the content of our thinking, willing and feeling is not original, but generated and determined from outside, exists to an extent which gives the impression that these 'pseudo-deeds' form the general rule, while real or original behavior becomes the exception', says Fromm. And: 'Ask an average newspaper reader what he thinks about a certain political problem. He will sell you as 'his' opinion a more or less faithful reproduction of what he has read, and yet believe that his words are the result of his own thinking'.

Fromm, like Prof. Boorstin, finds this a bad thing. They connect this conditioning by the media with culturally pessimistic views about the loss of the



'realness' of man. Kosinski also ranks among these cultural pessimists, because he too believes that the mass media alienate man from himself and from reality.

'At seven o'clock there is the image of lions in a reserve, at eight o'clock the image of creamy margarine, at nine o'clock the image of the dying brown man, and so on.

This equation of everything important — and banal, dramatic and comic, ripe and green, leaves the consumer of the mass media in a strange vacuum, in which he is no longer aware of himself and his identity. No wonder that America, the most 'televised' country in the world, also has the largest number of mentally ill people and the most psychoanalysts. Those who no longer have self-confidence and identity become very vulnerable and empty. We are then like actors: we can choose what we do. It is not good and it is not bad, it is "just a program". According to Kosinski.

It explains, among other things, why people increasingly stand aside when they witness, for example, someone about to drown or someone being beaten up. People watch it as if it were a program, and with a program you don't get out of your chair to offer a helping hand to victims. You assume that someone else will do that, who plays a role in the program. You yourself remain a spectator.

More pragmatically minded people, however, see this conditioning as a given that can no longer be changed and try to move on from there. 'It's about giving that gigantic cliché new content', Hans Verhagen cheered in an HP interview with Ischa Meijer after the publication of his collection *Duizenden Zondagen*. If there is one cliché that is indeed used and abused a thousand times in communication, it is

Kojak in TV news

Art Buchwald.

WASHINGTON. "I have a ^{and so do} many other people. I can no longer distinguish the television news from the police dramas that follow it. I am not sure whether I saw ^{Oswalds and Arthur Bremer's} Patty Hearst on the news or on "Sergeant Pepper." Was Sara Jane Moore a character from "Cannon" or did she really try to assassinate the President of the United States?

Reality and unreality are intertwined. There seems to be little difference between Lynette Fromme on the news show and the hippie from "Hawaii Five-O."

WHAT do lunatics do when they're not shooting people in the streets? Do they believe that FBI's Efram Zimbalist is going to throw them into a helicopter?

copter chase? Do they identify themselves with the people trying to take out McCloud? When did the news end and "Mod Squad" begin? The commercial must have been in there somewhere. Did I see that robbery on the eight o'clock news or was it on "Columbo"? Who writes the news shows and who writes the police series. Are they the same people?

And has President Ford seen too many John Wayne movies on TV?

I know for a fact that a woman was taken from a .45 pistol and within twelve hours she was able to buy a .38 pistol. But did I hear that on the news or in Baretta?

WHERE are the future now? Do they have color television or still black and white?

They showed a piss tool on TV that could shoot a poison dart that would kill someone in 15 seconds. Was it Dan Schorr from CBS News who said this or was it on Mission Impossible? What kind of shows do kidnappers like to watch on TV, the news or the police series about kidnappers?

Are the would-be murderers jealous of Charles ^{via} Manson? Do they envy Miss Frommer's television publicity? Do they dream of being the next one standing in the spotlight grinning at the audience? Do they care enough if they can rub shoulders with Charles Bronson in a TV movie?

IF I can't tell the difference between reality and fantasy on television, how can they? It may well be that there are no real events anymore. Maybe all fiction is reality. What do we see on television and what does it do to us?

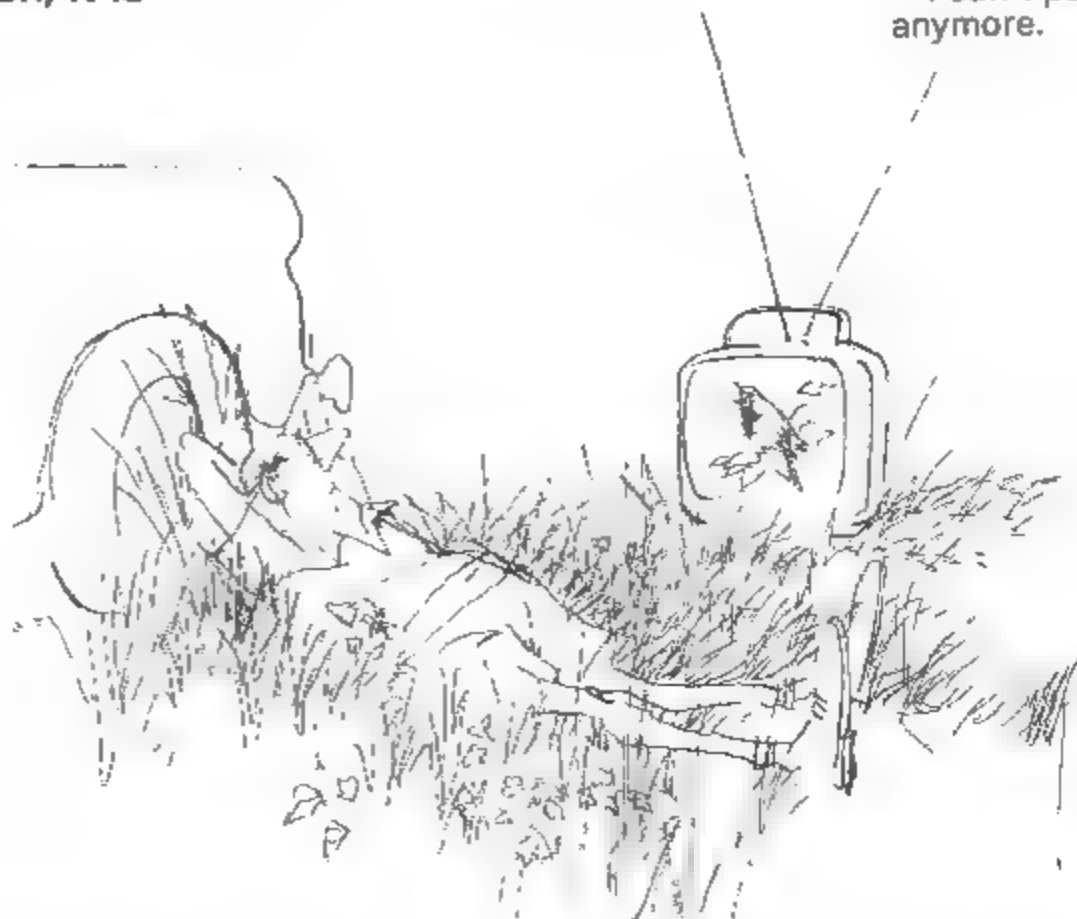
What if it did to us the same thing it does to those lonely people sitting in dirty rooms playing with their guns or whatever weapons they bought at the store last week?

A spokesman for the Association of Arms Dealers said on the television news that guns don't kill people - people kill people, he said. Or was that in Kojak?

I can't possibly remember it anymore.

Watching murder

NEW YORK (AP) — In New York's Times Square, hundreds of people watched with interest but did not intervene as a man stabbed another man for several minutes. When an officer intervened, he was booed with chants of "Bemoci, mind your own business." The victim died.



it is the sunset. The sunset is for the conditioned consumer of the mass media the same as the bell for Pavlov's dog: the signal to tune in to a romantic message. The STAR cannot do without it, not a single day.

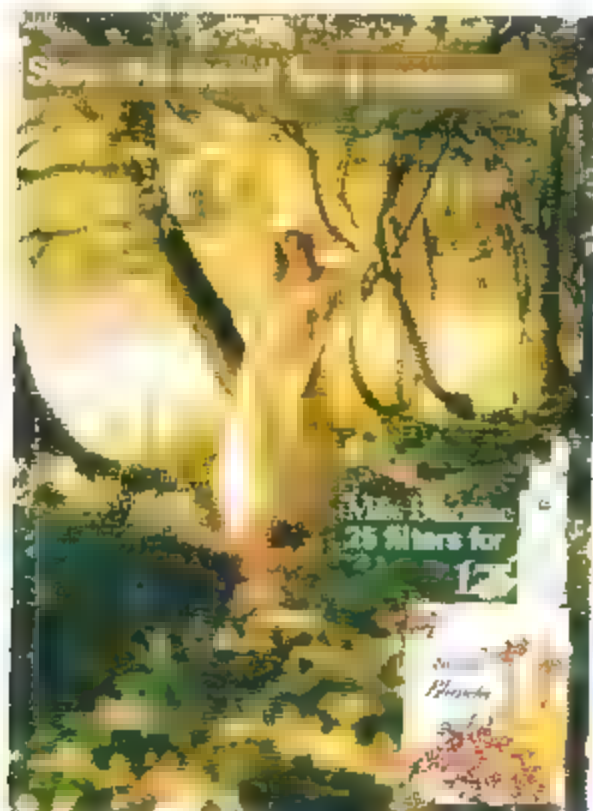
Reality as a picture

How much we are conditioned by clichés like this, became clear to me during a holiday in Portugal. It was a beautiful day and we had found a wonderful spot, far from civilization, on a bay. While the children were pitching their tent and my wife was inflating the air mattresses, I was making a barbecue fire in a hollow in a rock. It was already quite late in the evening and the sun was 'neighing to the horizon', as the poets say. At that moment a series of fishing boats came chugging along, coming from a nearby village and heading for the sea. The whole setting of rocks, campfire, sea, setting sun and fishing boats in backlight was of such indescribable beauty that I thought: 'I have to photograph this'. I grabbed my camera, told my wife and children how to position themselves on the rocks and then realised that the photo right against the setting sun would not work because of the dark foreground. On a semi-professional impulse I decided to use my flash. Now you know what it's like when the sun is already on the horizon and it sinks very quickly. In great haste I clamped my flash onto the camera, but apparently not properly, because when I wanted to press the shutter very quickly, my flash fell off the camera. I nearly burst with anger, tried to quickly fix the thing again, but it was already too late. The red sun ball was already in pieces, the boats were too far away, the 'moment suprême' was over. I stamped my feet with rage because of this missed opportunity; I felt like smashing the whole place to pieces. It seemed as if within



a few minutes my whole life had slipped away from my fingers. But while my wife and children said that it didn't matter, because it was about the reality that the four of us experienced there, I suddenly knew why I was so unhappy. What I had wanted to 'grab' was the image from a whisky advertisement. A beautifully staged photo of a few people at a barbecue fire between the rocks by the sea, with the reflection of the setting sun in their glasses. A situation so perfect that only occurs with photographers who have all the time to find the right location and wait for the ideal lighting. A situation, however, that we experienced in reality by a rare coincidence. But instead of experiencing that reality intensely as reality, I wanted to photograph it to prove that it existed!

It is well known that Prof. Boorstin stated that the famous Grand Canyon appears to most people as a poor surrogate of the Kodachrome 'original' that most people know from magazines and films and of which the secret is that it was taken



from a point of view that is not available to the normal tourist, namely from a helicopter. And even more famous, at least in the Netherlands, is the cry of the woman who is abroad for the first time with her husband and exclaims when she sees the mountains in Tyrol: 'Gosh, Jan, how beautiful - just like a movie'.

Reproduction is the frame of reference against which reality is tested. The insane situations this can lead to are shown in this story by Nico Scheepmaker:

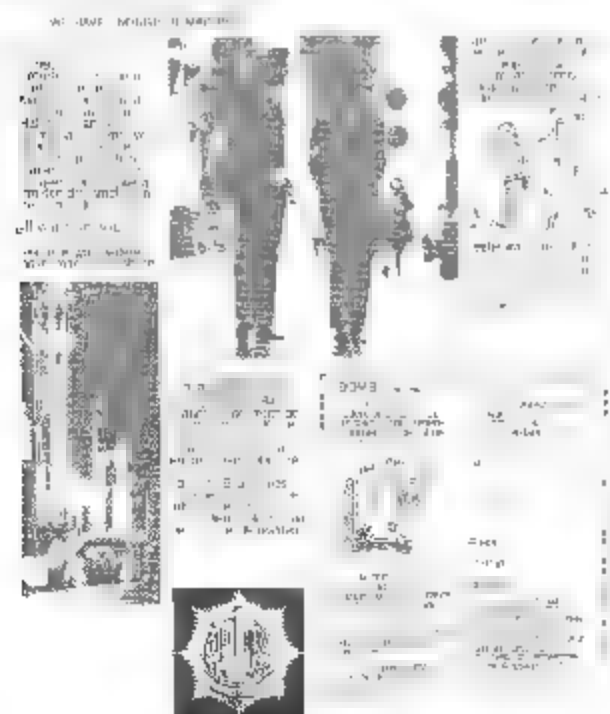
On a viewing day at the Mak van Waay auction house, my eye was recently caught by a large, brown wooden altarpiece with three figures, antique through and through. A black-and-white photo had been attached to the altarpiece with a piece of tape, on which this same altarpiece was depicted life-size. I checked it; it was clearly the same group of statues with all the trimmings. So that's right, I thought with satisfaction. But then I immediately thought: what's actually right? What are they actually trying to prove with that photo? That this altarpiece exists? What if we had been shown a photo of the church with the altarpiece in it, but no, the photo only showed the altarpiece, and could just as well have been taken in the Mak van Waay showroom. I immediately approached one of the Mak van Waay officials and asked him what the photo was for. "Is that photo supposed to prove that the altarpiece exists, or is the altarpiece supposed to prove that the photo is real?" I asked. He thought for a long time. "I actually have no idea," he said.

Reality and reproduction have become interchangeable. Many people only experience their vacation when they have received their photos, slides or films back from the developing center.

People no longer look at the total reality with their own eyes, but through a lens at a piece of reality that has been selected because it is so photogenic. The tour guide gives the signal: 'We will stop here for a moment to give you the opportunity to take a picture'.

Intellectuals are also conditioned. A typical example of misplaced conceit is the claim that only the 'dumb masses' are conditioned by the mass media and that intellectuals are much more open to the unexpected and original. There are no facts available to substantiate this claim. At most, you can prove that intellectuals are conditioned in more and other areas. Simply because they usually have a broader range of information from their environment than people with a largely unexplored field of interest. You can now be very disparaging about the template entertainment that the TROS offers (with clear 'good guys' and 'bad guys' and a 'happy ending'), but the lover of avant-garde theatre also brings out his previously formed frames of reference in order to be able to assess where he stands. 'If there is a man-sized artificial penis in it, it is modern theatre', write Kees van Kooten and Wim de Bie in their *Bescheurkalender*. And the man who has made promoting experimental theatre his life's work, Ritsaert Mickery ten Cate, had to admit in VN that people who have seen 'La Mama' or the 'Bread and Puppet Theatre' once, prefer repeat performances to having to open themselves up to surprises again and again. Ten Cate was very weary and gloomy about the tendency of people to want to pigeonhole everything with the label 'known' and he stated sarcastically that soon every institutionalised theatre building will have its own open-air place to perform there.

WE DON'T NEED A MOUSTACHE.



Movie cowboy John Wayne: example for real cowboys.



to be able to perform street theatre.

'To compete with football matches and Palestinian commandos, we will have to discover new techniques of manipulation and communication for the theatre. By using all the media, by using increasingly hard forms of manipulation, a great many things have become completely unreal. A Buddhist monk setting himself on fire is a gruesome form of theatre, where the aim is to achieve an effect by shocking the audience. Those first images of that burning monk on TV have an enormous impact. But if you get close-ups of charred corpses and people shot to pieces on TV every night for a year, you are already flattened out and it all becomes unreal. The shootings during hostage-takings become a form of theatre, and if you try to switch off your emotions, you will notice that sometimes it is well staged and sometimes less well staged. For example: hijacking has become less interesting recently, and so has kidnapping, but then a dramatic moment is still introduced by cutting off an ear. If all that is possible in the world, if you are made familiar with these kinds of things, it should be possible to find a new idiom within your own field. In fact, you should try to bring out the theatrical landmarks from your environment and alienate them by presenting them as theatre. It would be great if we could show cremations, or weddings, or Holy Masses, or parliamentary debates for a week in the theatre on the Rozengracht'. According to ten Cate.

While the reproduction medium of theatre will be used to bring back real reality, less advanced forms of communication celebrate



Modern theater, that is



Reality becomes theatre, theatre brings reality



Room

new On the sidewalk in front of the wing QP of the Social Museum, a couple dressed in black and white, on their way to fifty. As I walked toward the entrance, the woman asked

"Sir, can you see beautiful paintings here?"

Although "beautiful" is a subjective concept, I replied in the Modern.

"We just visited Rembrandt," she said. "We live in Meppel, you know. But we're in Amsterdam for a day. Then you want to see as many as possible, of course."

Prahaer it once island only costs a guildaer.

While she was consulting with her mum, I went inside.

Reneden turned out to be a manifestation of the Universal Moving Arts. They seemed to me to be art's whole history devoted themselves to

placed in fine sand, which placed the burden of proof entirely on the visitor. (Here hung this little painting, entitled "Clown, a modern man trying to look into eternal life")

The price was listed: f 65.000

Finally an inflation-conscious artist

had been built. Next to the entrance hung a sign that said: "Full house."

Full house

And a second one that said

Audrey Jewells

Inside, a small room had been set up. Couches with colorful divan covers. A small table on which lay a pile of old issues of "Time." A television set. And disjointed wall decorations, among which a large photo of an important-looking gentleman in a gray top hat.

"Living environment" I read on the corn. And "It happens." Next to it was: "Go sit down." I did it.

A man with a long black hair, who was playing external chords on a guitar and then putting the instrument down again. He was looking at the camera. A device that he had within reach. The television now began to show a film that an attentive camera had made on the Albert Cuyp market.

As I watched, the boy started eating through the issues of "Time." I suspected he already knew the film. The couple entered the little room, and a few people entering a fortune in the corner or which a girl guiding eye-watching me the voice of a woman, who said

I was last assaulted. At the time, I was like his mother. It was half past one in the morning. A boy with glasses was talking with a moped. It was broken, I guess. Well, I felt sorry for him, so I got off and asked what was wrong. Suddenly he grabbed me. "The boy was last assaulted." And by then the room lit up.

Well, I started to fight with him and scream. But nobody heard it. In fact, I got an idea. I shouted "Don't do that, I'm a lesbian." That occurred to me, but it helped. He stopped immediately. My pin had fallen off my blouse. He picked it up and said: "Now you have your pin back." He didn't do anything anymore.

What do you mean, sir?" asked the lady from Meppel.

"Fen Hving environment," I replied. A living environment, that is

I didn't get the impression that I was helping her with this statement

"It art, sir?" she asked. "Yes, some kind of art." The man asked

"Do they have paintings too?"

down the hall

When they had disappeared, another teacher began on the tape: "When was fourteen, I once went to a friend's room, you know."

Everything began with the beard returned, picked up his guitar and played some more chords. The film was now about a pussy

CRUNCH

reproduction is rampant. And the reproduction of reproduction, because many contemporary comedians now achieve their greatest successes with jokes about people and situations that the public only knows from television, which makes the distance to real reality ever greater.

And it's no different in the film business. Back in the 1930s, the then boss of the MGM studios said: 'Movies aren't made, they are remade'. Making something that has been made before, that has proven its (commercial) value and is therefore relatively risk-free, that doesn't require much imagination, just more money to make it bigger, more overwhelming and more expensive. In this way, new versions of War and Peace, Ben Hur, The Three Musketeers, Anna Karenina and even King Kong are created all the time.

Advertising is also a communication area where the application of reproduction stereotypes has taken on tremendous proportions. The interested layman Rudy Kousbroek notes this in NRC/ Handelsblad:

The world of advertising uses a kind of symbolic language to portray certain concepts. For example, enjoying life to the full is always represented by a certain way of running exuberantly. It is a kind of running with dance-like jumps, somewhat floating, such as no one could manage in reality, because the effect is achieved by slowing down the film a little. This running can in turn be associated with certain, clearly defined products. If the exuberant hopping is performed by a young woman, then it is about cosmetics. Running airily in a white dress means "deodorant" (fresh all day long) and loose hair in the wind means "shampoo".

From Human to Puppet



FRANCE WHAT A
WONDERFUL COUNTRY, YONGEN!



YOU SHOULD KNOW WHAT IS WRONG
WITH A TYPICAL FRENCHMAN.



"YOU? HOW DO YOU LIKE IT?"



"HELLO! ARE YOU DUTCH TOO?"

Authenticity as folklore

In the past, reproduction was related to reality, but today it is the other way around, because people usually get to know reproduction before they get to know reality. When I first came to Greece, I was greeted by an unshaven bar owner who hugged me warmly and then charged me double the price for my drinks. This made me very satisfied and happy because this man completely lived up to the image I had, based on the film *Zorba* and several episodes of that I evolved from a warm-hearted Greek the series *Dubbelspion*, filmed in Greece. Such a happy recognition, however, rarely occurs. For years I have been looking in vain for the singing French postman and the poetic French sewer cleaner, who I have seen so often in French films. Just as American tourists must feel disappointed when they do not encounter swarms of cyclists in clogs and folkloric costumes in Amsterdam or The Hague, so every tourist in every country is disappointed because he sees nothing or very little of what is always presented in tourist films and printed reports as 'typical' of a particular country.

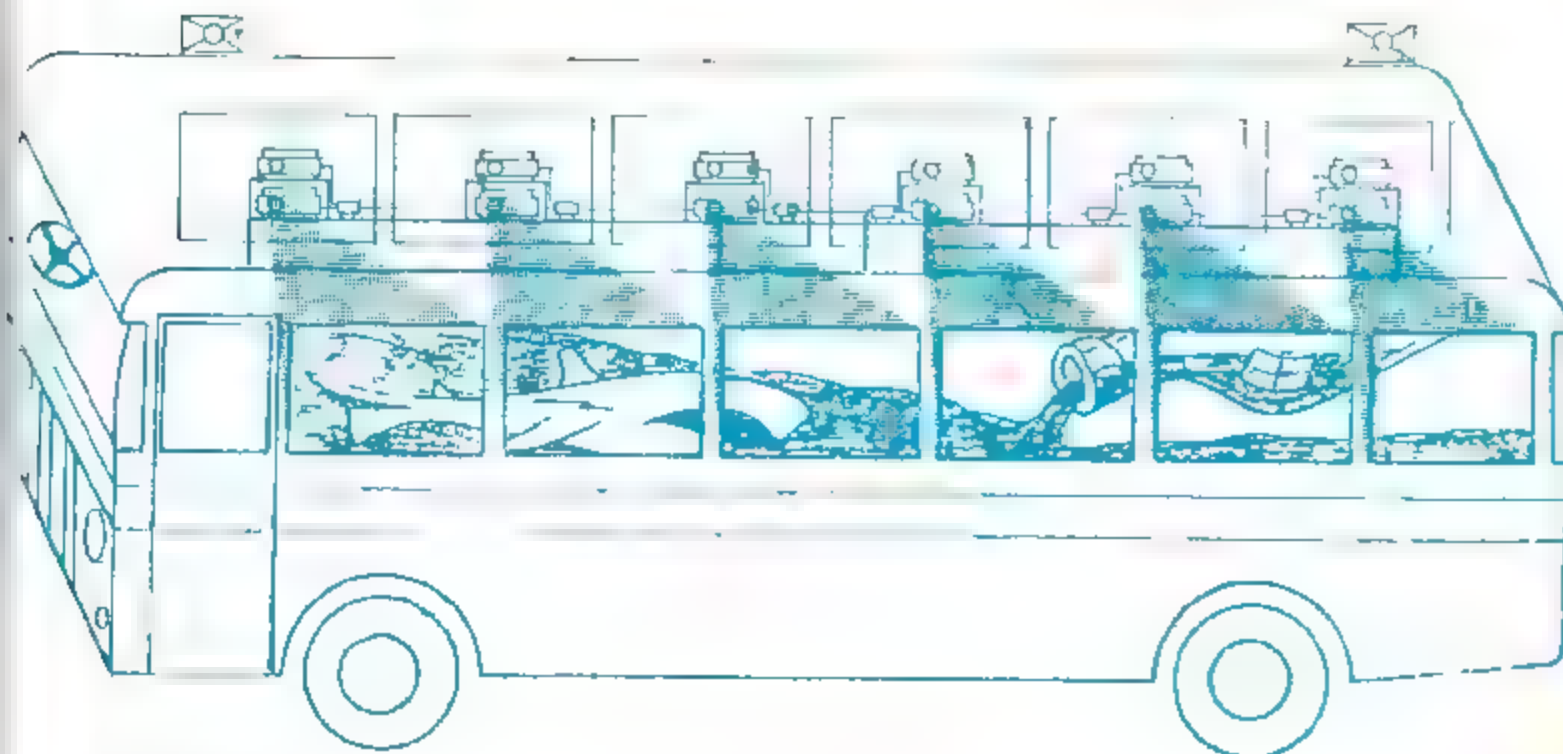
The conflict between reproduction and reality is most evident in tourism. But the tourist industry is brilliant at resolving this conflict by immediately providing the painkillers in the form of reproductions wherever disappointment with reality threatens to break through. I once called this the 'Delphi effect'.

Everyone has heard of the oracle of Delphi, a very evocative piece of 'magic' from the past and that is why every tourist who visits Greece wants — to

visits to Delphi. Now all that remains of ancient Delphi is a handful of scattered stones, where nothing can be experienced anymore. Every tourist who goes there therefore gets the disappointing feeling: 'Is that all there is?' What does the tourist industry do about that? It builds an entire village from scratch where tourists can convert their feeling of being 'cheated' into purchasing souvenirs of things they didn't really see. So they don't have to go home empty-handed. And that's what people are after, as I said in chapter four about the pilgrimage to Lourdes. At every tourist attraction in the world, commerce is ready to suppress the feeling 'is that all there is?' with 'indulgences' in the form of postcards and souvenirs. In Volendam, where thousands of tourists come every day in the summer to marvel at what is 'typically Dutch', everyone lingers in the first shopping street where souvenirs are for sale, and hardly anyone sees the real village, which is nevertheless very charming. In Spain, folkloric dances can only be seen in nightclubs. In Tunisia, hypermodern hotels are being built in the style of the Caravan Rail from the sixth century. On Gran Canaria, tourists are being cheated with music, dances and folkloric costumes that were specially designed for tourism, because the Canary Islands did not have their own folklore. And in many American 'historical' towns, blank-fire shootings take place daily between fake cowboys and fake Indians. All to meet the expectations that have been aroused by reproductions.

Unknown means unloved

Communications philosopher Marshall McLuhan said that people walk backwards into the future. That is true. It is even self-evident. And it seems to me



Design by Jeffrey Shaw for an audiovisual bus where the most beautiful landscapes are projected onto the windows.



Nightclub folklore

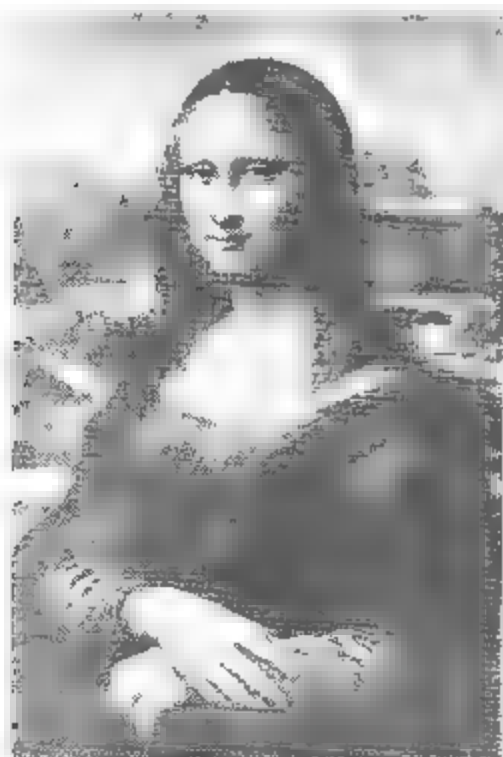
absolutely impossible to ever change that. Only people with a strong creative and visionary capacity can imagine future experiences. All other people – old and young – have to make do with their experiences of yesterday in order to be able to assess the experiences of today.

They place every message, every experience in a frame of reference, and that frame of reference is formed in the past. Our judgment of today is based on what has been imprinted on us in the past. Until the age of two, these impressions are mainly primary and physical. The experiences that come after that gradually become more 'second-hand'. A toddler who burns himself badly on the stove acquires primary, physical information. Most toddlers, however, do not burn themselves, and have to hear from their mother that they must stay away from burning stoves. That information is less pregnant than the physical contact with a burning stove, but it is usually repeated several times and thus still has the intended effect. And that is the case with all reproductions. Nobody finds a landscape beautiful if that landscape corresponds to the image that he has seen once on a postcard. He only begins to find the landscape beautiful when he is repeatedly confronted with landscape photographs presented to him as 'beautiful' by the mass media.

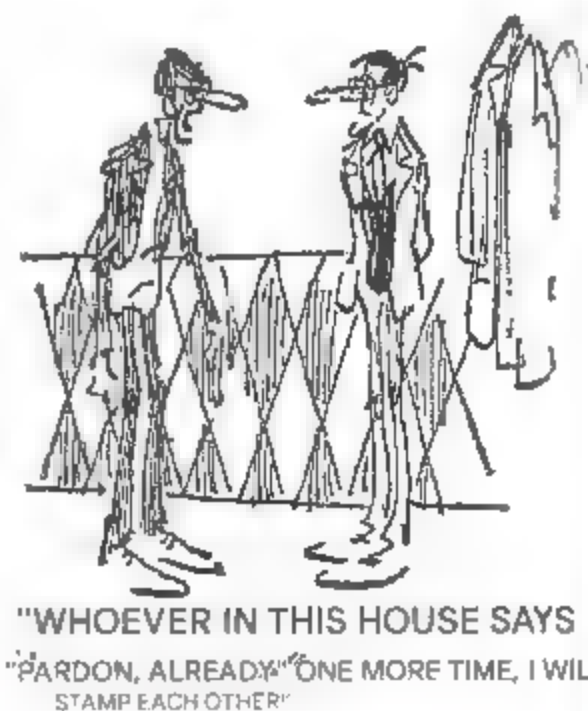
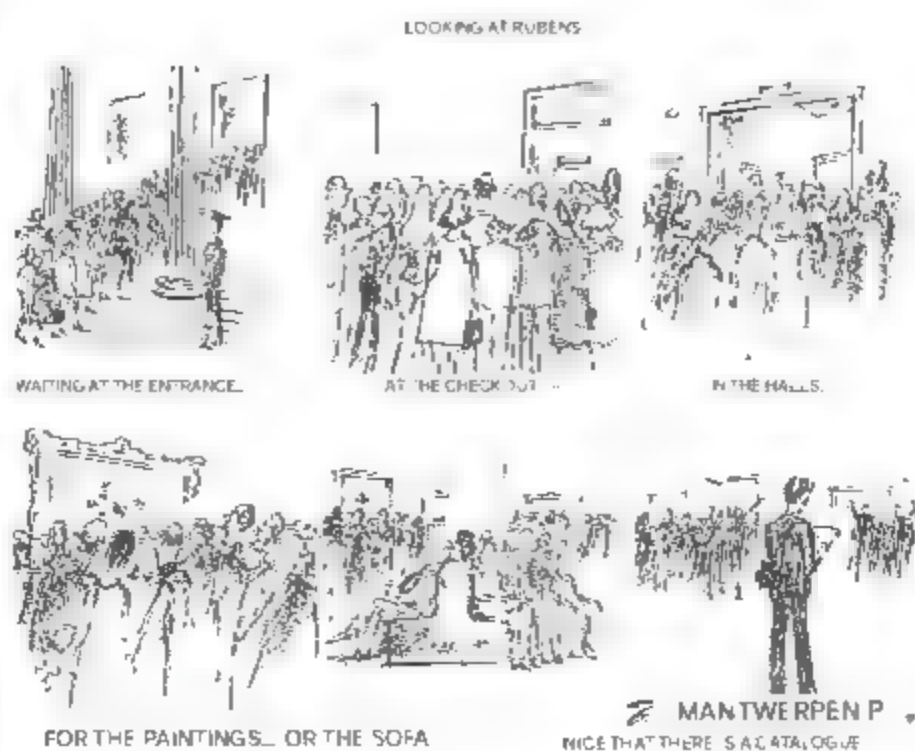
In this way we form images about everything and anything and it is terribly difficult to change them later. People always seek confirmation of what they are used to and prefer to avoid confrontation with the new and different. That is why six million people a year crowd into the Louvre to catch a glimpse of the Mona Lisa. Because of the crowds and the reflection of the glass, that is hardly possible, so

they buy a reproduction and can then say: 'I saw that in real life'. Ditto with the Night Watch in Amsterdam. Instead of going out to discover for themselves, they follow the beaten track. They consume the 'images' that have been established by publicity and never get around to their own spontaneous observation of things. Incidentally, without being aware of it themselves. Completely contrary to the views in Western culture, which sees man as a personality, free to think, feel and act as he pleases, modern man behaves like an automaton. He has thoughts and feelings that he believes are entirely 'his own', while in reality they are generated from outside.

The New Man: A Composition of Imitations In the past, you would sometimes hear: 'He (or she) is a blank slate'. I haven't heard that expression in years and that doesn't surprise me at all. Because what is a blank slate? It's someone who doesn't know anything about anything. And such people no longer exist today. Due to the omnipresence of the mass media, everyone is informed these days. At least, they think they are, because as I said, reproduction causes a distortion that can sometimes lead to minor or major dramas when the consumer of reproductions is suddenly confronted with the undistorted reality. For example, I recently stood in Artis next to a three-year-old boy who was crying heartbreakingly because a real elephant was so frighteningly much bigger than he had ever made out from the pictures in his picture book. He refused to accept the real elephant as reality, no matter how hard his parents tried to convince him, by pointing to its trunk, tusks and floppy ears, that this terribly large beast was really an elephant.



Recognized and approved



The rejection of a reality because it does not correspond to the expectation that has been aroused by information previously acquired through reproductions is an intriguing thing for sociologists and psychologists in our modern society. There are those who want to attribute all the communication ailments of our time to the psychological conflicts that arise when people discover that reality does not correspond to the pseudo-reality that is shown to them by the mass media.

It may be true that under the paralyzing influence of the reproduction industry much of the individual thinking and uninhibited imagination of the people has disappeared, but on the other hand people now have something in common to talk about. Namely, what was on television last night.

Chatting after is the new form of communication. Often the literal chatting after. Crazy speech comes to people via television and people adopt fragments of that speech and create a bond with each other. The Circle of Viewers of the Same Program. Just think of the 'Bal gehakt' and 'Prima-de-luxe' craze after the Fred Haché shows. And the 'reeds' and 'ik wordt niet goed' hammered in by Sjef van Oekel. Or the 'dat is zeer goed, well, zeer...' launched by André van Duin.

In addition to these playful imitations, however, we are dealing with another kind of television language that was once unparalleledly denounced by Dimitri Frenkel Frank and Ton van Duinhoven in the episode 'Grijze gehaktbal' (Gray meatball) of their series 'Op zoek naar het grote disgenoegen' (In search of the great displeasure). Dimitri played the interviewer and Ton was the construction worker interviewed. What was Ton's great displeasure, Dimitri wanted to know. That turned out to be the 'grey meatball'. And by that he meant the average Dutchman who, under the influence of his daily portion of viewing material, speaks



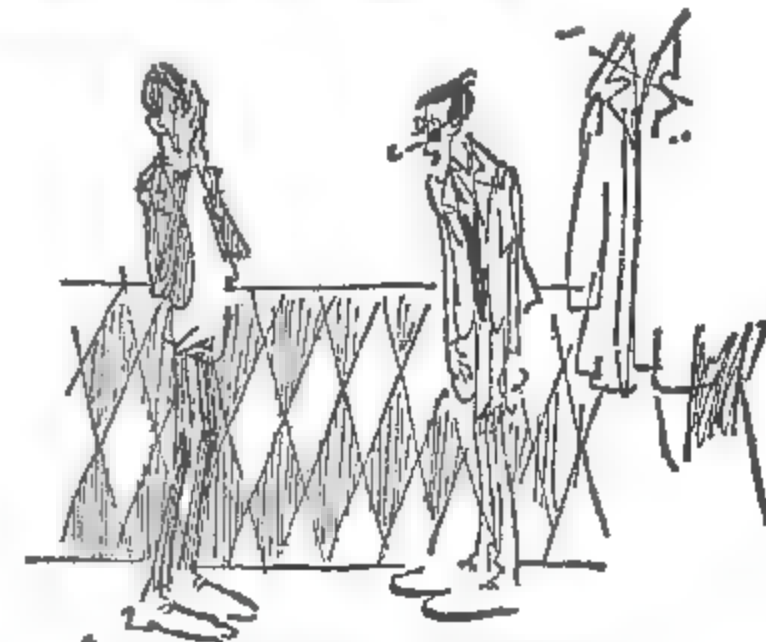
m not getting well



BUTRR, WITHOUT PARRDOON RIGHT, SO BORING, YES!"



AND I DON'T WANT TO HEAR THE POWER, AND NOT A PERSON OF GOOD WILL, AND NOT P.P.O. AND NOT SWIEBERTJE AND NOT KLJK KJK, NOTHING! UNDERSTOOD?!!!"



I UNDERSTAND IT. I'M ALREADY SORRY. PARDON IT."

had begun to resemble the aforementioned vending machine product.

'Television', Ton explained, 'has a uniforming, levelling effect. The people it shows us do not behave like real people. They behave. They do what they think is expected of them. They say what saves the cabbage and the goat and they say it as they have seen other television talkers do. If you ask a worker at the factory gate: "What is your opinion about the economic perspective of the company?" then you see the worker simply take a turn and think: "How did that worker do that on TV the other day when he was asked something". And while he wanted to say: "I'm so sick of that damn factory, I'd just as soon blow it up", I pull the same face and say: "Certainly, indeed, yes, it's not very pleasant. There could be indirect redundancies".

'That television', Ton argues further, 'provides ideal images for the viewers. People think that's how it should be and adopt that communication behaviour. Television has established our communication patterns to a great extent.' Construction worker Ton: 'Where will that lead in the future? I drop a bucket of nails on my mate's legs. And what does he say? Nothing! And after five minutes I ask: "Do you have any comments, Jaap?" And then Jaap says: "Well, I thought I could say that it wasn't a pleasant experience".'

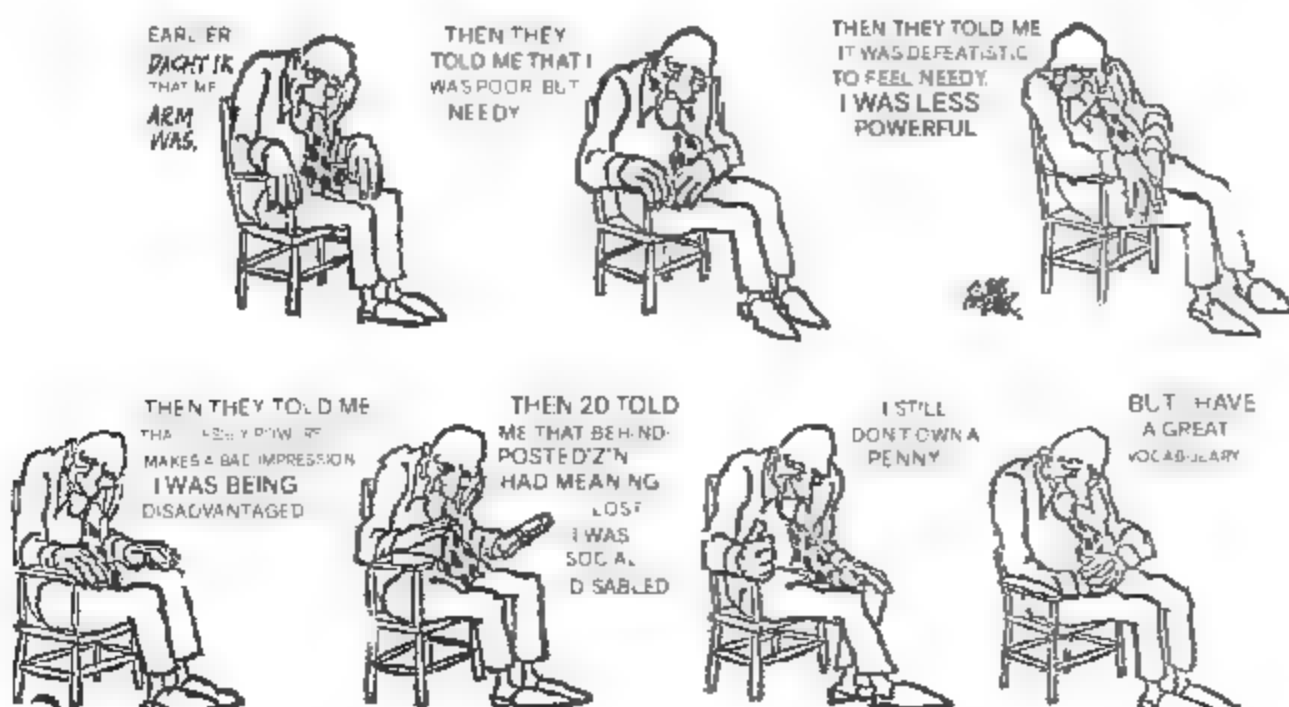
It is clear that this communication means an impoverishment of our expressive possibilities and it is probably for this reason that more and more people follow group therapies and sensitivity training to learn again how to express their feelings. Since only few people dare to compete with the mass media, these mass media have a strongly discouraging effect on the communication of one

man to another. Why would a young man, with pimples and all, stand there clumsily muttering to Marietje: 'I think you're so nice, do you want to walk with me', when some pop singer can express his feelings with so much expression after simply inserting a quarter into the jukebox? And instead of Marietje blushing and whispering something like: 'I think you're so nice too', she can much better use the electronically somewhat eroticized vocal cords of a pop singer, also after inserting a quarter.

Why would anyone rack their brains to send a personal letter to a sick friend or an uncle celebrating a jubilee, when they can choose from a huge range of pre-printed greeting cards at the stationery store, from hilarious to sentimental. —

People cannot communicate by means of communication, as I have already said. What do they write on the postcards they send from their holiday destination? Rarely more than: 'The sun is shining and I am getting a tan'. No wonder that more and more cards are coming with pre-printed messages. Why should people admit that they cannot communicate, when they can solve that problem with a wobbling plastic hand against the rear window of their car? A hand with the text 'Hello'.

It is once again Koot and Bie, the greatest cliché experts in the Netherlands, who know exactly where the shoe pinches: 'People can no longer laugh. They leave that to comic stickers on their cars'. Pop songs and stickers, sentimental songs and greeting cards increasingly take over the interpretation of what we want to say, but no longer dare, because our fumbling is so poor compared to the perfection of reproductions that we can use for a fee. Communication through consumption.



"A PIECE OF SELF-ACTIVITY, A PIECE OF CONSULTATION, A PIECE OF WELL-BEING, A PIECE OF FREEDOM, A PIECE OF OWN CONTRIBUTION, A PIECE OF FELLOW HUMANITY Elyk..

Many
congratulations

...have
a wonderful
day

n...

Pre-printed 'personal wishes'

Dear birthday
boy, we would like to
wish you all the best

Throw in 1 quarter



A PIECE OF ENJOYMENT, A PIECE OF
RELAXATION, A PIECE OF ENJOYMENT, A PIECE OF
ENJOYMENT, A PIECE OF ENJOYMENT....



"Stop it!"



'YES!

A PIECE OF DISSATISFACTION"

Imitate Doctrine Desire

Most people today are conditioned by reproductions to such an extent that they believe that by imitating the reproduction shown they can also evoke the feeling promised by the reproduction. At least suggested. This imitation of the reproduction is often on the consumer level. A fashion report showing exuberant models in the latest clothes suggests that the joy shown will also be yours, once you have those clothes. This suggestive effect is often used in advertising, to the chagrin of consumer advocates. The Consumer Guide wrote in this regard: 'Advertising suggests a relationship between the advertised product and a pattern of behaviour that is becoming "in". Our way of life can be influenced favourably or unfavourably by this'.

It is certainly true that many people continue to consume, or at least buy, because somewhere in the back of their minds they continue to believe that a desirable reproduction in which the advertised product apparently plays a central role, will also become their 'reality'. The cheering of father and children when mother enters with a tureen of packet soup. To name but one example. Many of these template situations have, however, been proven false so often in the practice of the consumer that they have lost their effect. Mother will buy that packet soup ten times if necessary, but if it turns out every time that the exuberant tribute from husband and children fails to materialise, because - let's face it - that soup is very ordinary, then she reaches a stage where she definitely no longer believes such exaggerated suggestions.

However, the more a person doubts himself, the longer his faith will last, because he will tend to see the 'failure' in

first of all to blame themselves. When reality falls short of the expectation that is aroused by reproduction, then the conditioned person is more inclined to find the fault in reality than in reproduction. You see that very clearly in the area of sex, an area that has always been full of pitfalls and doubts. In an article 'Will real sex become a surrogate of surrogate?' I wrote about this in *Het Parool*:

'Just as hundreds of thousands of women, who actually preferred sweet vermouth, have in recent years switched to sherry because they were told that sherry was "in", so have hundreds of thousands of quiet private individuals have been transformed into hungry lust seekers because they have been told that a grandiose satisfaction of great lust is reserved for Tom, Dick and Harry every day. This now appears not to be the case. And therefore dissatisfaction results. Because in films and photos the impression is given as if everyone is constantly taking part in sex orgies, except for those who happen to be standing there with a sex magazine in their clammy fists. Or who are sitting in the darkness of a porn cinema staring at the performances shown there. That is a hard blow, you know. The more it is suggested that all kinds of very ordinary people are constantly reaching highly unusual stages of bliss and pleasure, the more dissatisfied you become when you realize that things are just so-so for you. Even if you have always thought that you had a very nice sex life, you still start to think of yourself as a bungler who is years behind the rest of humanity. We are dealing with a strange paradox here. While in the past sex magazines were considered a surrogate for reality, now reality is becoming a surrogate for sex magazines. Because sex is increasingly becoming a thing that takes place in fantasy.' But that does not only apply to sex. That applies

From Human to Puppet



Consuming fun



There is some smoking on TV, but it is not allowed on STER...

almost for life. All the reproductions we gaze at suggest that there is a more beautiful, better, more exciting reality than the reality you happen to be stuck with. The nature films on the tube that suggest that in a certain country the wild animals are under your feet, without telling you that a camera crew has roamed this country for weeks or even months, with super telephoto lenses and everything, to then travel for miles

to edit the film into half an hour of reality such as you and I will never experience.

The well-known communication sociologist Hans Magnus Enzensberger said of the totality of what the mass media present to us: 'Es ist alles Werbung'. It is all advertising.

Advertising for a different life than the one we lead ourselves. Is it any wonder that we try to imitate that life?



So, here I am Jan. Are you ready for the orgy?"



On the back cover of my book *The Instant Paradise* I write: 'What you imagine is always better than what exists, because reality is always too wet or too dry, too hot or too cold, too dirty or too clean, too idealistic or too commercial, too left or too right, too sweet or too salty, and there is always a wasp in your lemonade'.

This briefly outlines why modern man increasingly tends to turn his back on the flawed reality and seeks his stimulus or sedation in the perfection of reproductions.

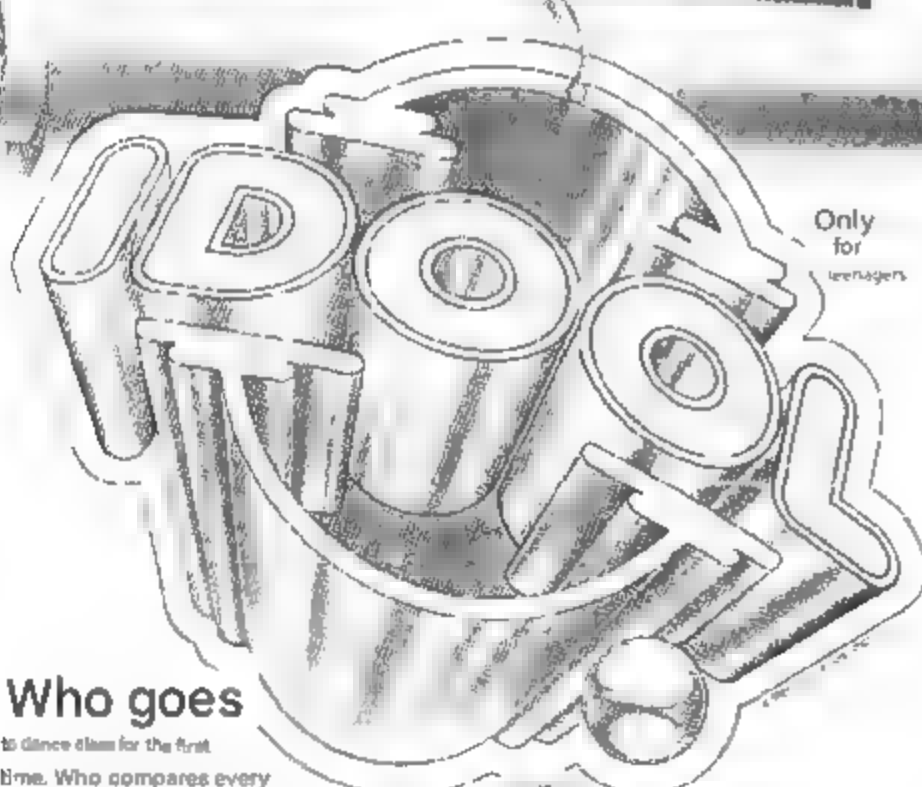
And they are delivered to him. Even as a child. The toy shops are full of dolls and attributes that are replicas of characters and attributes from television series. With these, children can imitate the game from the television series.

Teenagers are held in the commercial grip with the weekly top-pop parade, with gramophone records, hairstyles and clothing imitations of their idols.

Imagine having a 14 year old daughter...



From Human to Puppet



Who goes

to dance class for the first time. Who compares every blond boy to Rod Stewart who always thinks she has nothing to wear. Who can't part with a special pair of jeans. Who happens to have a slightly different taste than her mother. So young, so sweet and yet so independent... C&A knows the problems of 14 year-old daughters. Their fashion is called IDOL. Go and see



This is more beneficial!



But adults can't escape it either. Any hairdresser will tell you that he gets customers who say: 'I want my hair like so-and-so on TV last night'. Customers of opticians order their glasses based on the models they've seen wearing them on TV. A new pair of glasses from a newsreader immediately causes a boom in that model. It's not for nothing that newsreader Lous Haasdijk was proclaimed Miss Glasses of the year by the United Eyewear Suppliers. Everywhere you go you come across people whose personality can be directly traced back to an example from the

mass media. There are people you can do no greater pleasure than to notice that they look so much like... name a famous person. While anyone who has any self-respect should take this as an insult. Because the 'compliment' actually means: you are nobody yourself. Under the motto 'Rather surrogate



Romantically casual



than nothing', however, more and more people are giving in to this form of imitation. There are even people who become 'famous' themselves as an imitation of a celebrity. For example, in 1977 a man travelled from TV studio to TV studio because he looked so much like President Carter. In our country he was given a magnificent welcome by Willem Duys. And who reaps the most success at music and singing competitions for amateurs? Those amateurs who deliver the best imitation of an artist or group that is very popular at that moment.

Should we be sad about this unbridled need for imitation? No way. The nice thing about our mosaic society is that we no longer follow one example, but that we emerge from the overwhelming Face of '78.

offer to make a choice of all kinds of details that appeal to us. And from all those details, which can all be traced back to an example, we create a composition of our own. Just as composers always succeed in grouping the same series of notes in a different way into a new composition, and writers always manage to make new books from the same few thousand words, so every person is able to create his own individual reality through his own individual choice from the reproductions that are offered to him. As long as he does not blindly imitate, his own creativity is not dead. But it is made incredibly difficult for him to retain a spark of creativity.



Generally civilized artistic



looklook...

Lous Haasdijk receives the KIJK trophy

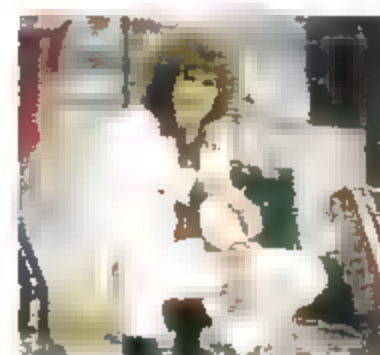
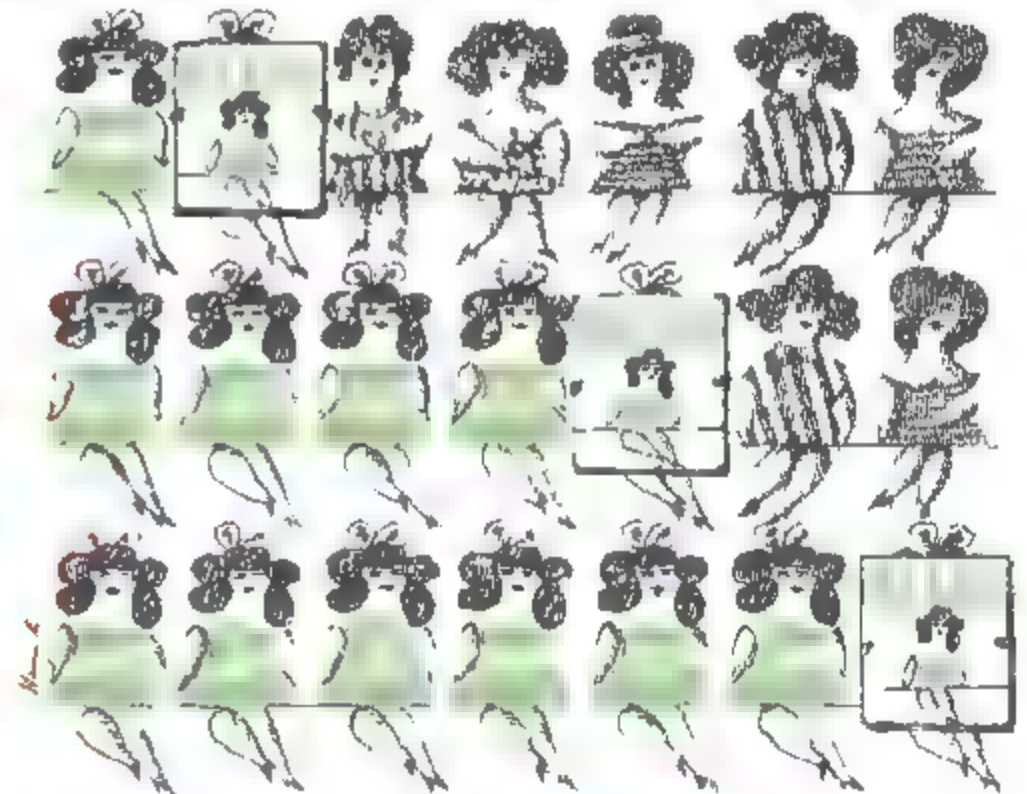
But to avoid confusion, the trophy was established by seven importers and suppliers of optical articles, who call themselves the KIJK group. The trophy is awarded annually to someone who draws the public's attention to the importance of responsible glasses. And this year that is Mrs. Lous Haasdijk from Bergen (NH). She receives a statuette, a pendant and the sum of one thousand guilders.



Imitation



Being stubbornly yourself



LOOK is further out of this. This LOOK is



OK, PA YOUR STATEMENT IS:
"REAL WOMEN DON'T EXIST ANYMORE"



"BUT WITH THE SAME EASY ONE COULD SAY
"REAL MEN NO LONGER
EXIST"



"WHAT DO YOU THINK, ANKIE?"



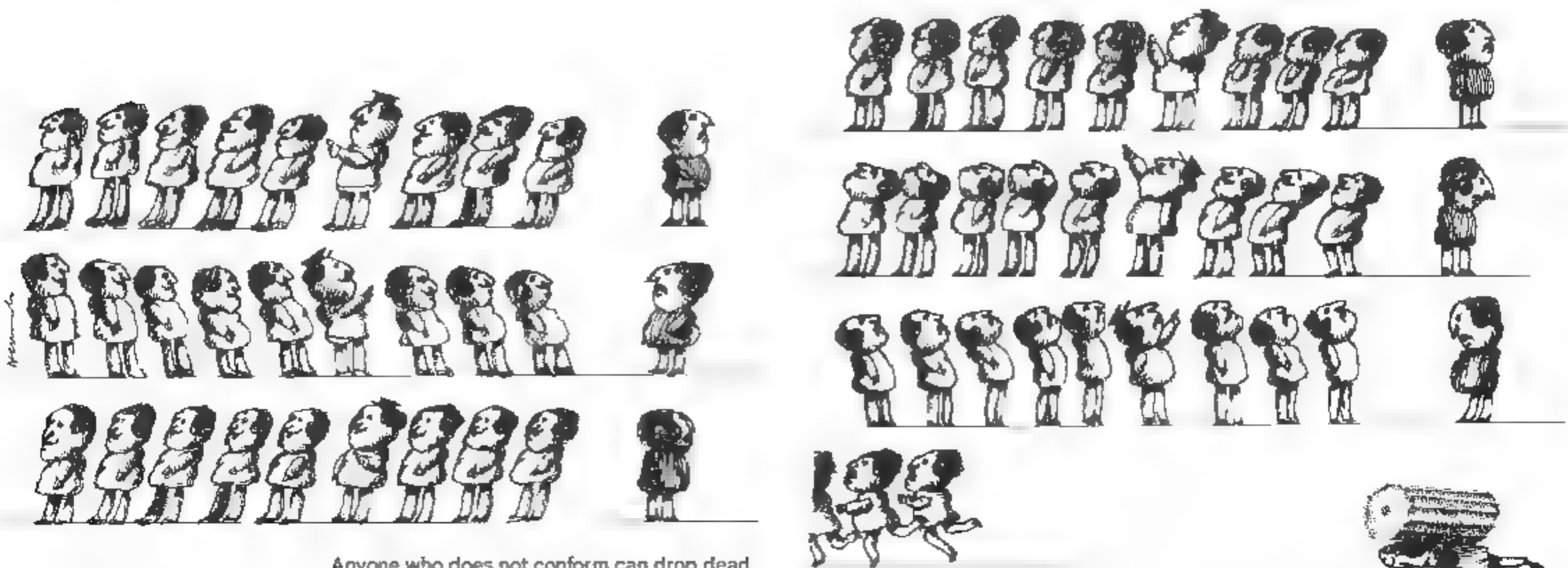
"REAL PEOPLE DO NOT EXIST ANYMORE"

Consumption – more than a world language, a world religion



For his 'self-realization' (read: happiness) man is in fact only one way open: creative living. That is: spontaneously obeying the impulses of your body and mind. In all the previous chapters we have seen that it is made absolutely impossible for man to maintain any kind of spontaneity and creativity. We already made a wrong start in the gray antiquity by allowing ourselves to be intimidated by the superiority of others. In the course of dozens of centuries, that intimidation has grown into a kind of terror that we call 'social pressure'. All kinds of standards of strength, wealth, success and interestingness have been imposed on us from outside, which have completely trapped us. We can't go anywhere with our need for self-realization. Anyone who still tries to spontaneously obey the impulses of his body and mind is declared crazy by the rest and locked away in an asylum. So we have no other choice than to channel our self-realization according to the patterns that society allows us: consumption and imitation.

From Human to Puppet

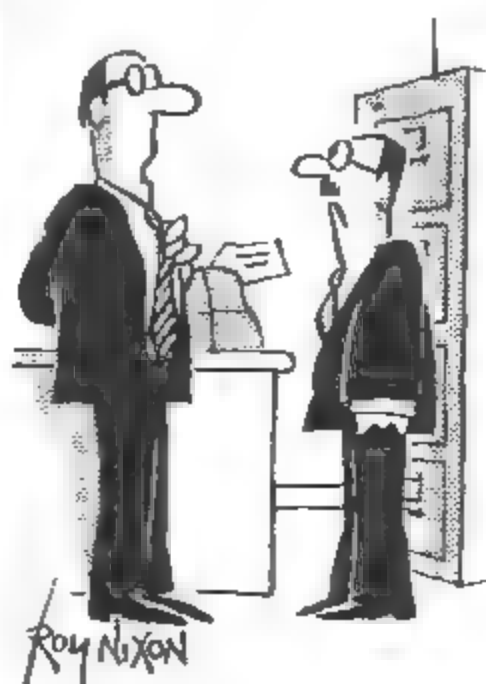


Anyone who does not conform can drop dead

Now, consumption and imitation are of course essentially a perfectly normal thing for humans. They start with both things as babies. The remarkable thing is that at a certain age (that of 'discernment') humans are supposed to be adults and start leading their own lives. Well, nothing comes of that. They are so conditioned by an upbringing that constantly confronts them with examples that they apparently feel so worthless and insecure that they continue to cling to examples their entire life. But always to examples above their own level. Since the Neanderthal, every human being has been out to prove to himself that he is a unique and superior being. But since he hardly ever succeeds in doing so, he becomes a frustrated, often even neurotic person. While that is completely unnecessary. If humans would stop comparing themselves to other people who they think are better than them, they would automatically become satisfied. If you make a list of your capacities and compare them with a list of capacities of, for example, a Zeeland mussel, you will emerge from that comparison as an inordinately superior being. You score in comparison to the mussel incalculably higher than, for example, Einstein would score in comparison to you. The most universal genius in the world is not as superior to you as you are to the mussel. Unfortunately, we do not do this kind of satisfying comparison. We prefer frustration. And that frustration is fed by the mass media. Those who used to feel like an idiot when they compared themselves to their boss, now feel like an even bigger idiot compared to Kojak, Johan Cruyff, Anton Heyboer, Toon Hermans, Joop den Uyl, Yasser Arrafat, mister Philips, Robert Redford, Marilyn Monroe, Fidel Castro, Paul Newman, Rob de Nijs, Jimmy Carter, Wim Kok, Hans van Willigenburg, Patricia Hearst,

Wina Born, Elvis Presley, Willeke van Ammelrooy, Adolf Hitler, Matthijs van Heyningen, Lieutenant Cousteau, Lucky Luke, Simon Carmiggelt, Henk van der Meijden, Willem Oltmans, Yves St. Laurent, Klaus Croissant, Rob Slotemaker, Willem van Hanegem, André van Duin, Idi Amin, Herman van Veen, Albert Heijn, Gerard Reve, Hans G. Doeleman, Liza Minelli, Robert Long, Dimitri Frenkel Frank, the dentist, Herman Pieter de Boer, Neil Diamond, menceur Bouwes, Aage M, Penny de Jager, Cees Stam, Jan van Beveren, Coen Flink, Jonkheer Sickinge, the Man of Six Miljoen, Chriet Titulaer, Lex Harding, Jean-Paul Belmondo, Archie Bunker, Cleo Laine, Farrah Fawcett Majors, cousin Karel who went to Mexico has been, Adje Roland, Germaine Groenier, Leo Horn, Rutger Hauer, John Wayne, Ben Murphy, the mayor, Frank Cannon, Starsky and Hutch, Ferry Maat, Bas de Gaay Fortman, Dirk van den Broek, Fara Diba, Freddy Quinn, Bob Dylan, Lynsey de Paul, Princess Irene, Lou Polak, James Bond, Hans Wiegel, the Viva girl, Rudolf Nureyev, Donna Summer, Henk Nieuwkoop, Johnny Rep, Jan Wolkers and 912 others who are richer, more powerful, more successful, nicer, prettier, freer than he or she. Through the abundance of examples, man has been robbed of his last bit of originality and all that is left to him is consumption.

Creativity as consumption 'But there is still a great creativity-trend going on', you may say. Yes, it is going on, but what does this creativity entail, in the final analysis? Imitation and consumption. Dozens of magazines and thousands of books give tens of thousands of examples of how we can be 'creative'. In the house, garden and kitchen. People who make a career of creativity give ideas, tips, recipes, patterns and working drawings. But what are the recommendations that this wave of creativity

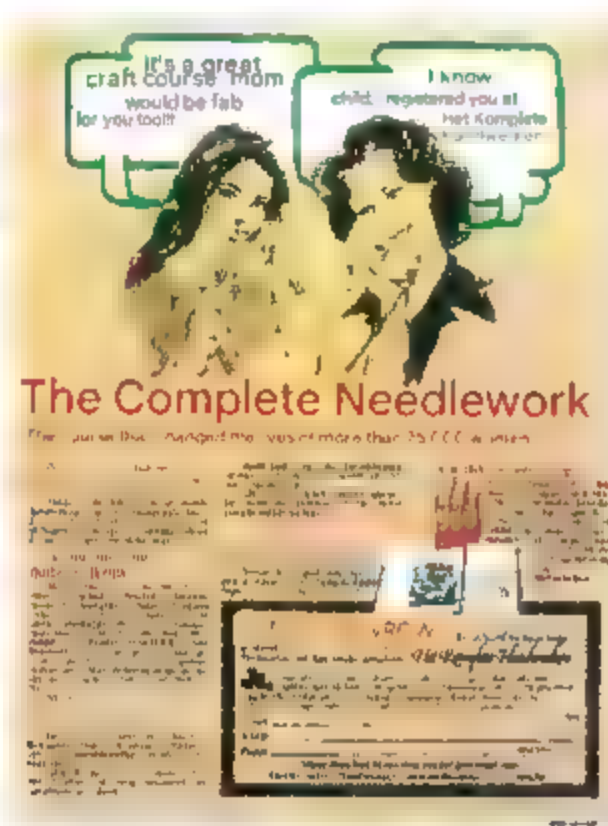
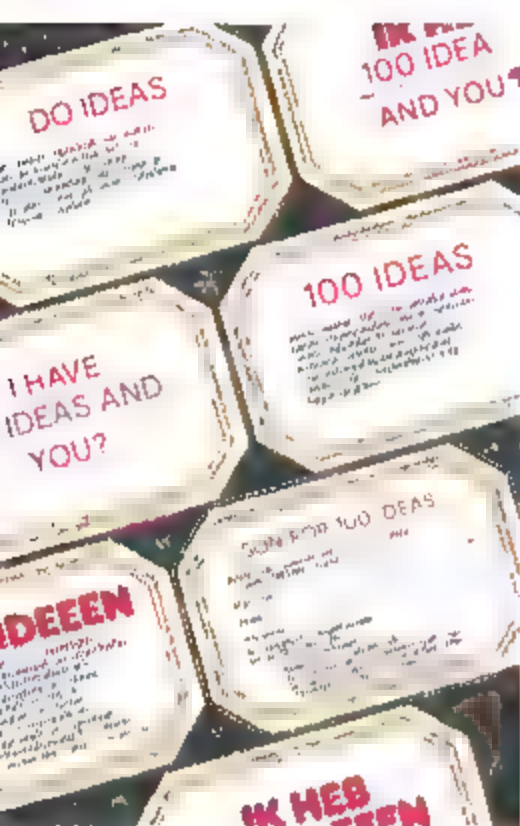
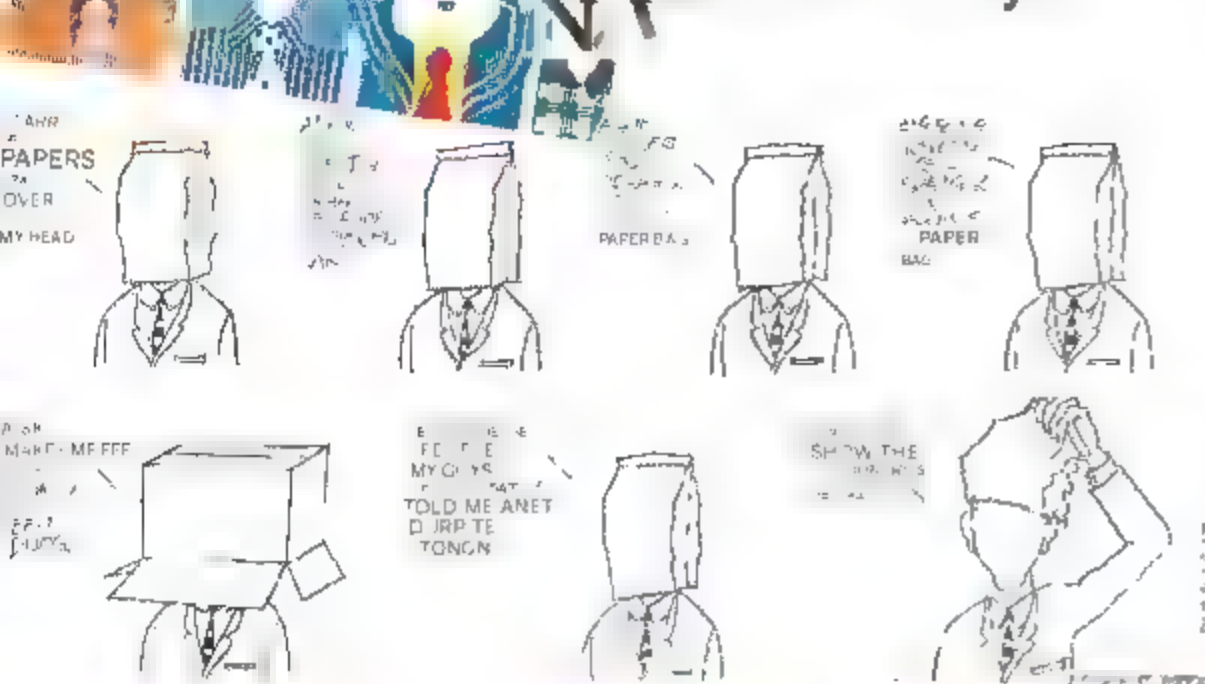


Not only do I wish you a very happy retirement, I must also tell you that we will miss you very much, sir... what was your name?



That's
self-made

A rocking chair in kit form from NaVijven



guide? 'Clear illustrations and practical examples that everyone can make'. 'Step-by-step explanation for beginners and advanced users'. 'Creativity and originality go hand in hand. With 240 colour images'. 'What's so new about the best cookbook ever published? The how-to photos'. 'These are three of the 54 beautiful designs that you can make yourself'. The emphasis is always on making, while in fact imitation is meant. So imitation. Those who do not buy their stuff ready-made (consumption) are stimulated to creativity that has nothing to do with creativity, but everything to do with imitation. You can order the complete packages with materials and clear instructions. Everything is already custom-made. All you have to do is assemble everything.

Instant culture and creative destruction In addition to the creative DIY trend, which is sweeping across the Western affluent world like a hurricane and even causes completely left-handed managers to take a bricklaying course and buy a cement mixer with which they can build a sidewalk once and probably never do anything else, there is also an 'erudition' trend. Now, acquiring erudition is even more difficult than acquiring masonry skills and here too we see that the entire 'erudition' trend gets stuck in consumption. Especially of books. While with one good cookbook you can practically be covered your whole life if you study it well, for millions of consumers collecting cookbooks has taken the place of studying them. I know women with thirty cookbooks and drawers full of recipe clippings, who are still unable to put a decent meal on the table. Just as I know men who have twenty books on wine and still order rosé in the restaurant, 'because it goes with everything'. The latest trend is 'relationship science'. As before with the cooking and



Toys for managers



wine books, the publishers don't know how fast they should throw the books on psychotherapy and human 'growth' on the market, because they fly away like hot cakes from the baker's. And here too we see the phenomenon that hundreds of thousands of people with 'relationship problems' only buy books, more and more books, and think that their problems will be solved by doing so. It is always the 'indulgence' that appears again in another guise. People aspire to a certain high-level behavior, but they find it too difficult to realize and therefore they replace it with consumption. People with social disorders buy dozens of books on relationship management and remain just as socially disordered as before the purchase. But they continue to buy, because every new book promises 'redemption'.

'But there are still people who do more have for experiences that are on a higher plan than consumption?' you ask maybe in front of my feet. Of course, but you have to look for them with a lantern. And precisely because what they do is so special, their actions get a lot of publicity and that gives followers the idea to do that too to do, after which the alert commercial immediately thinks. 'Hey, there's something to be said earn', and in no time original behavior re-encapsulated. Although it is of course commendable that industry and mass media strive to make people believe that they are creative by engaging in meaningful leisure activities, it is nevertheless distressing that there are people who do not see it that way. They simply refuse to have their creativity commercially manipulated and choose the path of destruction. Vandalism is 'frustrated creativity', psychologists tell us. But what should we do with this observation?

In addition to a growing army of consumers who obediently follow what industry and

mass media feed them with 'nice' ideas, a growing army of 'dissidents' is created who refuse to play the game as it was designed by the establishment. They play their own game of protest and destruction and in doing so scare the living daylights out of the good citizens. The living daylights have no choice but to retreat further and further into their own rosy world of consumption and imitation. In the future, these citizens will retreat into sterile ghettos guarded by bodyguards, where they will concern themselves exclusively with electronic surrogates of what life once was and suppress their chronic unrest with alcohol and drugs.

Exaggerated? In many American bourgeois communities it has already reached this point. And Sweden has also now caught the prosperity hangover. In the Netherlands the process is in full swing. The bourgeoisie is moving out, the inner cities are becoming run down, crime is increasing rapidly, alcohol and drug abuse is increasing by leaps and bounds and private security services are springing up like mushrooms. It is the well-known number of related symptoms that accompany the definitive split between a dream that we cannot realize and a reality that we cannot dream away. We delegate reality to an abstract group of people who are paid to solve our problems. The police, the addicts' shelters, scientists, end-of-life counselors, garbage collectors, psychiatrists, and so on. And with that we think we are done with it. But unfortunately, that does not work.

A new inspiration: self-gratification
Man is the only animal that refuses to adapt to reality, but that



Frustrated creativity



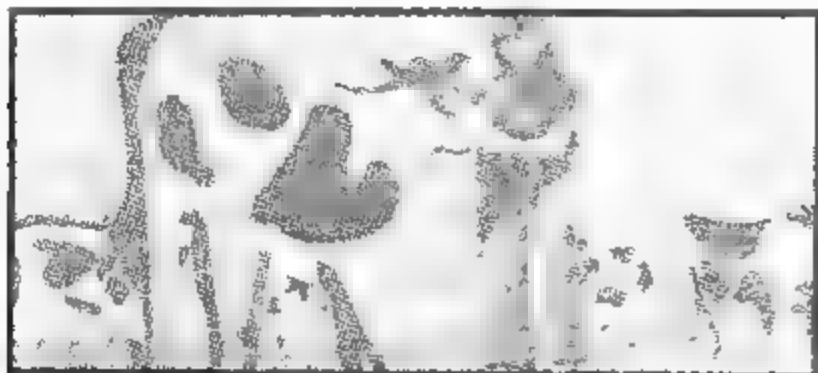
Private security guards: now 1 in 2 official agents

reality tries to adapt to itself. But because reality is stubborn, and nature is difficult, man invented the picture. No animal reacts to pictures, but for man pictures are the strongest stimulus. No wonder that man creates his own better reality with pictures. And the uglier the real reality becomes, the sweeter the pictures. The interest in navel Sunday painting arose after the publication of the first report of the Club of Rome. The environmental degradation of the Netherlands led to a boom in beautiful photo books that idealize the beauty of our country.

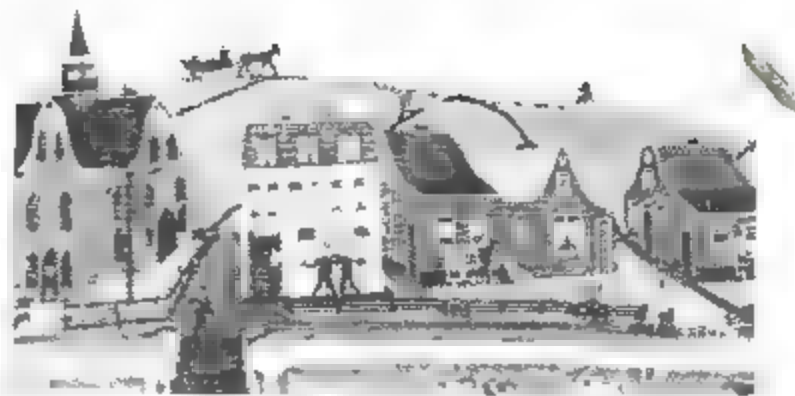
The chemistry of our food has led to the current boom in packaging and advertising that suggests 'all natural'. The asphaltting of the landscape by highways has already led to the placement of plastic mugs on the roadsides around Los Angeles in America.

Once again, it is the cultural pessimists who moan about this, while these are all brilliant examples of how man succeeds in replacing the difficult, unruly nature with his culture. Every process of change is always accompanied by cries of woe from people who cling to yesterday because they have no view of tomorrow. They whine about a 'new inspiration' that must come over people. As if such an inspiration is something you can conjure up out of a hat. Inspiration, just like love, friendship and solidarity, is a concept from the past. And the past will never come back. Man today is on his way to his final destination. He is finally becoming that 'god in the depths of his thoughts' that he always wanted to be, but never could be because the means to do so were lacking. Now those means are there, they just have to

From Human to Puppet



Plastic cows near Los Angeles



The harder the reality, the better the pictures



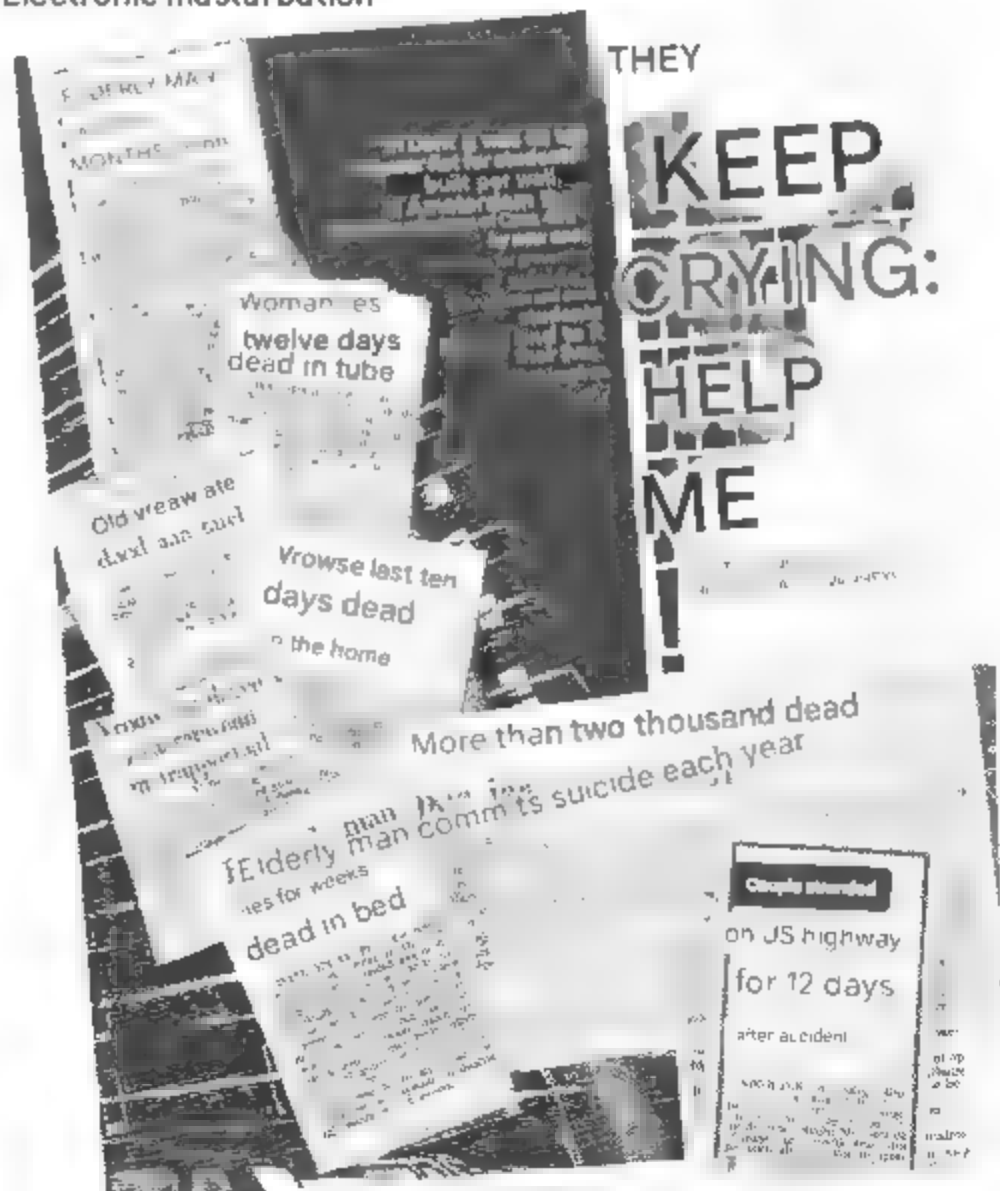
There was music right away.

Between high and low

Between high and low

Technics

Electronic masturbation



come within reach of everyone.

The happiness pill already exists, but it is still almost exclusively used in psychiatric experiments. And reproduction technology is already capable of taking us to paradise at the push of a button. For young people, a super hi-fi stereo system is already a basic necessity of life - more important than a sofa or a stove. Because they know, or at least feel, that 'it's all in the mind'. Happiness is a dream that can be generated chemically and electronically. They no longer have any trouble with that. They are only thwarted by paternalistic elders who want to impose their worn-out standards on the reproduction generation. Fortunately, that is also starting to change. Years ago, a new movement started in America (where else?) that proclaimed that you have to stand up for yourself. That you have to stick to your own feelings and not let yourself be put off by what others think and feel. That message is understood by more and more people. But again it is the elders who do not get it and complain about the lack of motivation among today's youth. They can't seem to understand that life is all about feeling good. And if you feel good with your shag, your beer and music that stimulates your imagination, what else do you need?

The only thing that still needs to be worked on is the last fixed idea of our society.

Namely that you have to be with two or more people to be happy. But that will also be fixed. Self-gratification has already been removed from the taboo sphere and is gradually being propagated as if it is a must, just like milk. With psychological self-gratification it is even more difficult, because it is confused with egoism. Little by little, however, the view is gaining ground that not only the people involved themselves, but society as a whole benefits more from people with a satisfied sense of self than from hungry

wolves who always want more.

We are heading inexorably towards a community of solitary people who seek each other's company voluntarily and not because society forces them to do so. Over the past ten years, the number of singles in our country has almost doubled, but in those ten years, governments have turned a blind eye to a trend that does not conform to the system of standards in which they have an interest.

In the introduction to this book I stated that the pursuit of happiness is strongly discouraged by government leaders and union bosses, by economists and politicians, by multinationals and mass media, yes, even by our neighbors and relatives. Simply because there is nothing to be gained from happy people, neither in money nor in power. And yet these are still the two strongest pillars of the prestige hierarchy. Both on a micro level, in our own environment, and on a macro level, in a global context. And then I can say here that precisely now that prosperity and technology have created the possibility for everyone to feel happy in their own little corner, this last phase of human evolution is being sabotaged by the tyranny of a system of standards that has outlived itself, but that does not change the fact that this prestige society exists. Because you and I can decide to no longer participate, because we have found our own 'spot', but that spot is not granted to us. Nothing arouses envy and aggression in your environment as much as happiness. When people discover that you have found what they have been searching for in vain, they will do everything to take it away from you. They will even crucify you for it.

From American Dream to American Hangover What America has done to the world is terrible - even though it was well-intentioned.

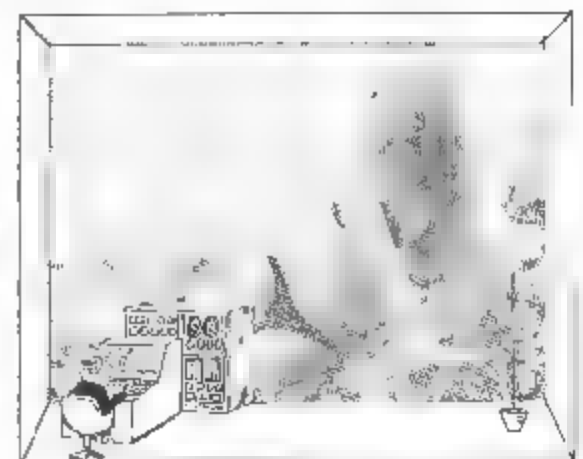


French PTT looks into the future of television

Enjoyment in 5 years

no
boundaries

In 2000 we will even have a
new mode: We will see
every day on our room wide
TV screen... new channels
...
a beach scene in a
studio in 2000... and a
director and
completely live





Duty or desire?

The achievement ideology, which was primarily intended to convince its own citizens that happiness in the form of prosperity and success is in principle attainable for everyone, has become the global norm first through film and later through television. Why? Because this ideology expresses the dream of everyone who wants to escape their poor fate. Office clerks in the Netherlands as well as agricultural workers in Spain, small farmers in Thailand as well as coffee pickers in Brazil, miners in South Africa as well as basket weavers in Morocco, factory workers in England as well as construction workers in Japan recognize their own dream in the 'American dream'. The dream of 'you can make it'.

With the American example in mind, the whole world has become fixated on prosperity and success. American values have become the prestige standards for the whole world including the — communist part.

The prestige standards for governments are tower blocks, six-lane highways, industrialization, a centenary airline. And preferably their own atomic bomb, of course.

The prestige standards for older individuals are a big car, whiskey, an American kitchen and television. For young people, jeans, Coca Cola and hamburgers at the jukebox.

America is the uncle who made it and who is proud of it, which gives rise to envy bordering on hatred. But that stimulates all the more to imitate the rich uncle. Especially after the Second World War, the Americanization of the world has taken place at a rapid pace. Wherever American ideas and products appear,

voluntarily and willingly committed treason against their own culture and consumption pattern. No one in the world has ever been forced to drink Coca Cola with a gun on their back, to put on jeans,

China outlines 'great leap forward'

HONG KONG (UP.) The Chinese Volksdagblad published yesterday an outline of the 'great leap forward' — an economic plan that should put China on an footing with the United States by the beginning of the next century. The outline was drawn up by the state planning commission and is described as being 'more flexible' than the previous one.

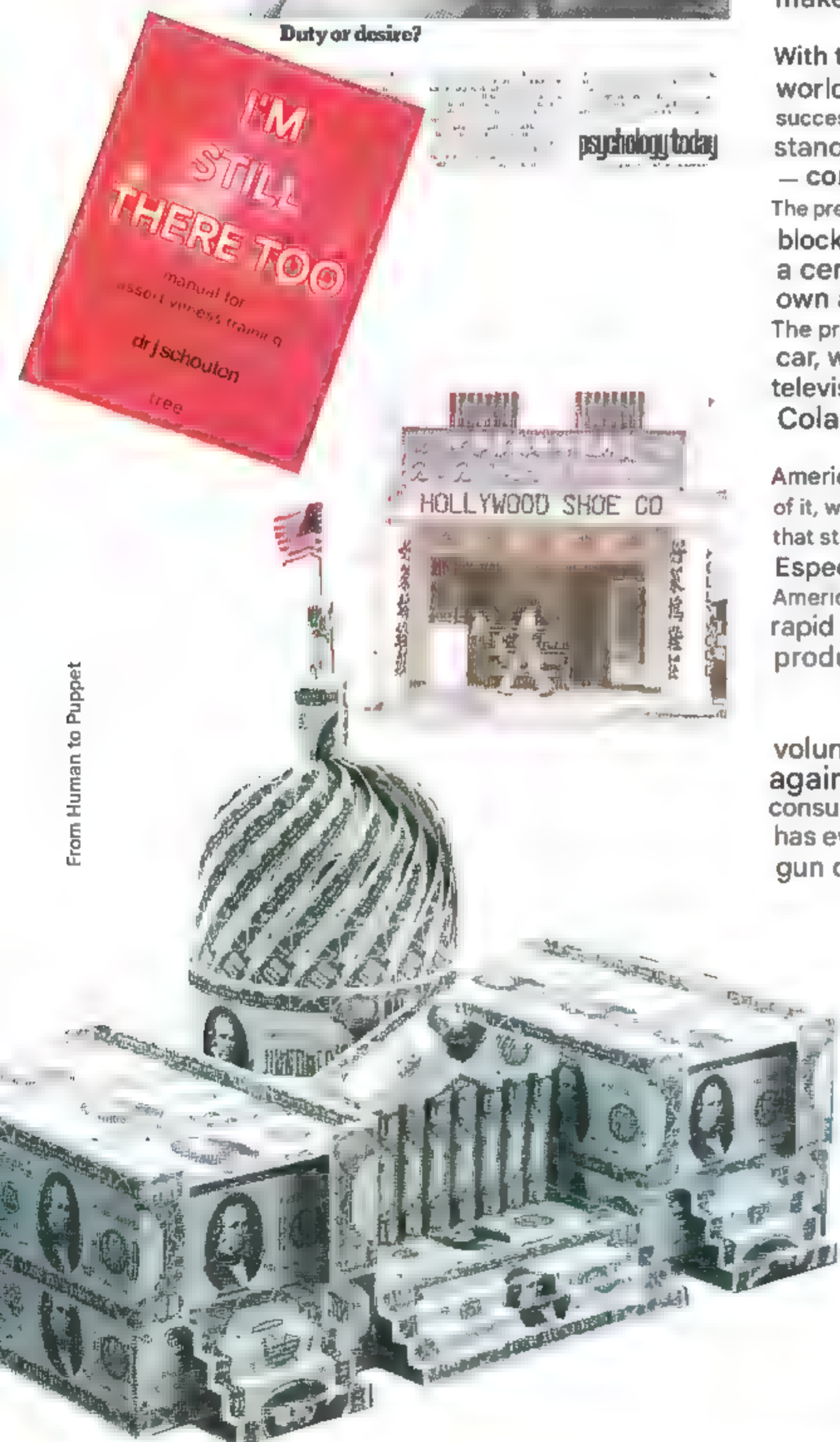
According to the planning commission, the ideas of the late Chairman Mao are maintained, but they should be applied more flexibly in light of the current situation.

once said that China should strive for greater productivity than the United States. The state economy should be aimed at, or without sacrificing political principles

The sketch gives a number of the principal points which, besides production, should be promoted: 'evolutionary insight', permanent class struggle; the removal of bourgeois groups from leadership, being on guard against capitalist tendencies, and more attention to opinion.

Tang before his death is called. Mao of the worker and his existence

From Human to Puppet



rock & roll dancing, watching westerns or devouring Donald Duck comics. Still, it happens.

The Western tourist walking around Moscow, dressed in jeans, is repeatedly accosted by young Russians who are prepared to pay a month's wages for those jeans. In 1977, large quantities of counterfeit Levi jeans were discovered in various countries, manufactured in Taiwan, and destined for Eastern Bloc countries. In several of those Eastern Bloc countries, Coke and Pepsi are now available on a small scale and are almost fought over. The authorities in those countries are finding it increasingly difficult to suppress young musicians who want to play 'decadent' American music. The only way to push back Americanization is to categorically prevent any contact with the American Way of Life. Where that does not work, an 'addiction' to everything that is or seems American immediately develops. Just as was the case with us immediately after the Second World War. Even China has now opened its borders and wants to be on an equal footing with America, the great example, in thirty years with the plan 'the Great Leap Forward'.

Cultural imperialism

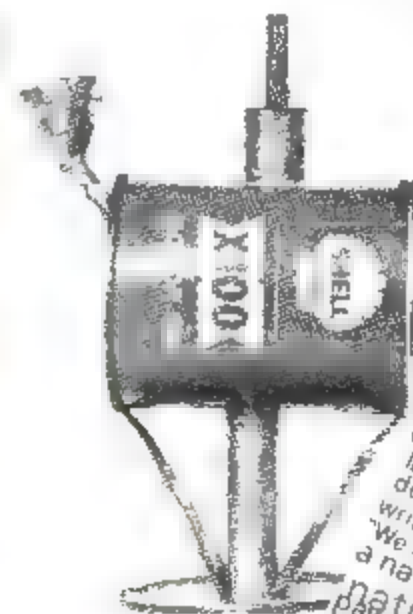
Only in recent years have sociologists realized that there is a far-reaching indoctrination in even the most seemingly innocent entertainment such as Donald Duck. Why? Because even in Donald Duck comics the 'glamour' of the American socio-economic system is glorified. And that has a pernicious influence on millions of slum children in South America, who would rather be happy with their comic book hero than learn how they can improve their hopeless living conditions through revolution. They grow up for the gallows and the wheel with the only ambition of a big car in front of the door of their

slum and a large refrigerator inside. And it's all Donald Duck's fault! It's understandable that this point of view hit hard. After the socio-economic imperialism that America has been accused of for years, Uncle Sam is now also accused of 'cultural imperialism'. Donald Duck and Doris Day, Elvis Presley and Marilyn Monroe, Kojak and Columbo, John Wayne and Mickey Mouse are all henchmen of the American multinationals that control the international media with their consciousness industry. And in this way they ensure that the dominant socio-economic system is accepted as being in the interest of everyone, everywhere in the world. Just so you know, next time you'll look at 'Gunsmoke' with completely different eyes.

It is clear that after these sensational revelations, countercurrents immediately started in various countries to put a stop to the 'cultural imperialism' of America. These countercurrents were bundled in Colombo in 1976 when the 'New International Order in the Field of Information and Communications' was proclaimed. This new order mainly aims to make vulnerable developing countries less dependent on the enormous lead in the field of information and communication that the US in particular has. In the same year, the work programme of the Communications sector was also adopted at the Nineteenth General Conference of UNESCO. The most important point mentioned is the protection of the cultural identity of each individual country.

Top monkey and copycats

But what does the ordinary man and woman in Tunisia or Argentina, in Namibia or Malaysia understand about resolutions that want to protect their culture? Culture that cannot protect itself is ripe for the museum. Ordinary



INDIA CHOOSES ITS OWN COLA

NEW DELHI India will soon introduce a soft drink to be marketed by the Minister of Industry which will be indistinguishable from Coca Cola. According to the Madras magazine 'The Hindu' the Central Institute for Food and Technological Research has developed the raw material for the national soft drink of India after four years of work which will soon be marketed in large quantities under the designation 'The Hindu'.

"We have a national flag, a national bird (the peacock), a national animal (the tiger) and now also a national soft drink." This soft drink will be indistinguishable from the world famous Coca Cola.

people have a different conception of culture than the elite, and the only country where they have understood that is America, because they started there without a cultural heritage. American culture is not the dead culture of yesterday, of backwardness and poverty, but it is the living culture of today and tomorrow, of 'glamour', modernity and prosperity. And for that culture almost all people everywhere in the world are prepared to voluntarily exchange their own culture. And now you can accuse America of economic imperialism, of social imperialism and even of cultural imperialism, with that slogan you are only trying to conceal the fact that you do not know why a Moroccan boy wants to exchange his djellaba for a Levi's right away. Or why a French boy prefers an expensive Coca to a cheap glass of wine. Or why the governments of young African states prefer television first and only then irrigatic.

Or why Spanish radio stations prefer play rock & roll music rather than flamenco. Or why an American western in the Indonesian cinemas attract more audiences than a home-grown film. Or why Kojak scores higher on Japanese television than samurai. Or why the Athenian elite prefer to drink whiskey in a bar of the local Hilton then a glass of Ouzo on a terrace in Pyreus. Or why an Israeli secretary prefers a lunch with a hot dog or hamburger over an over-delicious Shwarma sandwich.

Yet of course there is such an explanation. Biologists like Dick Hillenius always like to tell the interesting experiment of the monkey colonies and the banana machine. In most animal societies there is a Leader. In the monkey society he is called the top monkey. He is the oldest and the strongest. What have the scientists done now? They have constructed a fairly complicated machine with levers and

buttons and lights that go on and off. If you perform a series of actions in the correct order on that machine, a banana rolls out. Well, after the scientists had demonstrated the actions a number of times, the top monkey could also operate the machine. And he immediately became addicted to it. Again and again the series of actions, each time a banana. The rest of the colony had no part in it. They were only allowed to watch. Until the moment came when the top monkey had eaten so much bananas that he didn't feel like it anymore. Then the others were allowed. And they had been watching the top monkey for so long that they quickly figured out the trick of the correct actions in the correct order.

Then the scientists gave a similar device to a young monkey, who was very low on the social ladder. The trick was demonstrated again and guess what?

The young monkey got the hang of it faster than the top monkey. He too was left alone with the device in his colony. And he too pulled one banana after another out of the machine. Now you would think that the other monkeys would be interested in that too. But no. Not a bit. The moral of this story: monkeys only imitate the behavior of someone whose prestige they recognize. A monkey without prestige can perform such desirable tricks, they will not be imitated. And, say the biologists, that is how it goes in the human world too. A small country like the Netherlands could achieve such leading things internationally, our prestige is too small to be imitated.

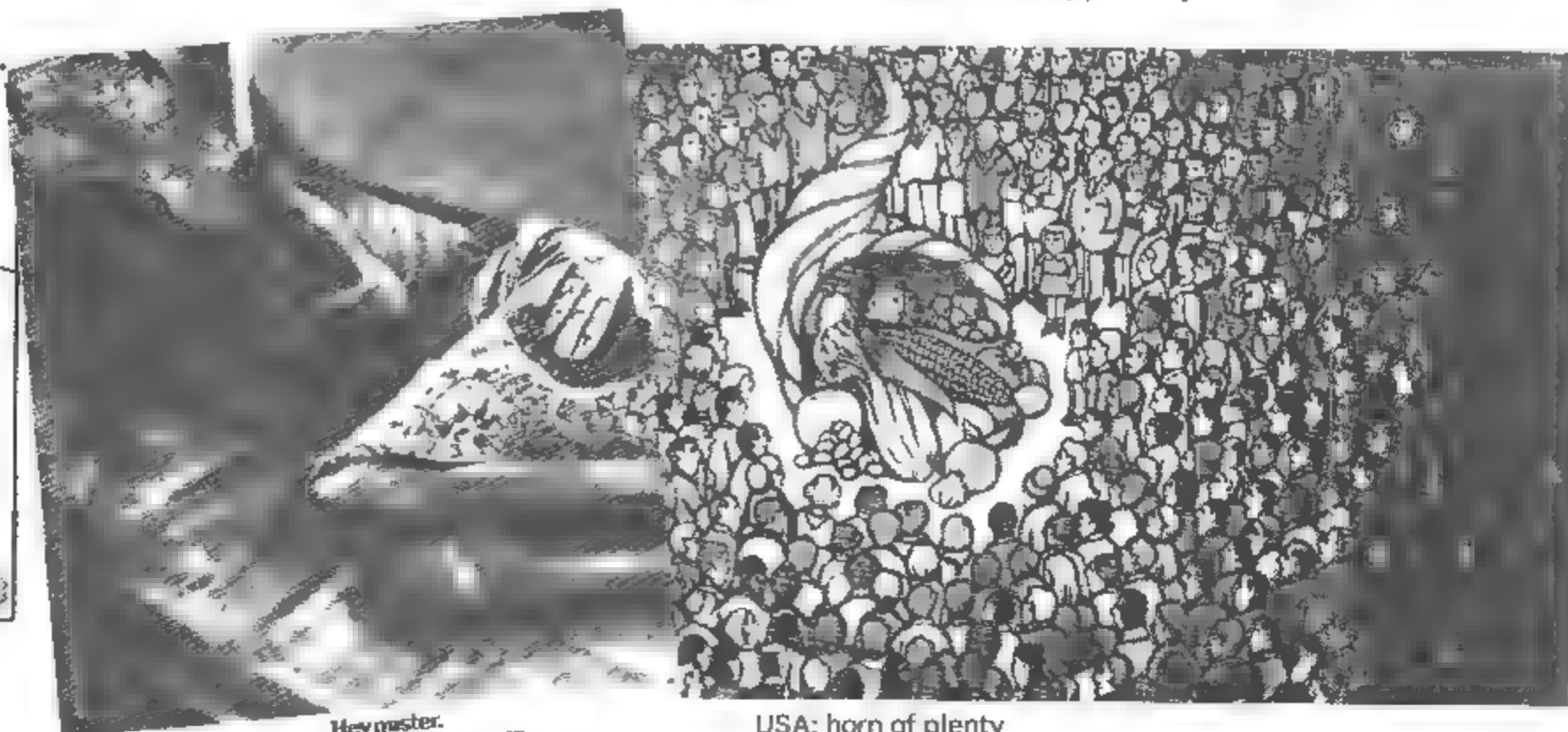
With America it is different. America is the top monkey of the world. And although younger monkeys or even monkeys that are numerically in the majority regularly try to undermine the prestige of this global top monkey, it has never succeeded and it does not look like it will happen anytime soon

From Human to Puppet

NO MONEY DOES NOT
MAKE YOU HAPPY.



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Hey mister.
Want to buy a shiny new car
with white walls, air-conditioning,
full power and stereo?

USA: horn of plenty

behaviour serves as an example for the early adopters ('trendsetters') and is subsequently adopted by the progressive majority, then by the conservative majority and finally by the stragglers. Consumption pioneers and trendsetters together make up about 15% of the population. If we now compare the combined population of the highly industrialised rich countries with the total world population, we also arrive at about 15%. It is this 15% that serves as an example to the rest of the world. The houses, cars, household appliances and the like that we now have are also desired by the rest of the world. And they work to acquire these things. But yes, if the current material prosperity of only 15% of the world's population already leads to a threatening depletion of raw materials and unacceptable environmental pollution, what will happen when the next 15% of the world's population has worked its way up to our current level? The same

The law that ensures that for every pioneer who gets rid of his car, there are twenty stragglers who buy a car, applies to the entire world and to the total package of needs.

For one pioneer who no longer needs the 'American dream' and drops out of the race, twenty are eager to join in. Because no individual, and no country according to global prestige standards, wants to be the losing schlemiel, we will all lose soon. Only communication can save us. But we have never learned to communicate other than by means of material symbols. Atomic missiles and digital watches, tower blocks and self-cleaning grills, armored cruisers and whiter laundry, large factories and beer from a can, space satellites and transistor radios. Millions of symbols, but no understanding, so uncertainty and fear. Piggelmee's fairy tale will undoubtedly come true. But fortunately there will always be consumption. Especially of alcohol. More and more alcohol. Because of all the consumer goods that are produced, alcohol makes the smallest dent in our reservoir of raw materials. Those who are drunk forgo envy, and therefore also the incentive to exert themselves for more possessions that do not make them happy. So the concerned economists are also satisfied. Moreover, drunkenness is a form of well-being, and that is what we need most. And last but not least: mass drinking provides the state with enough money for a balanced budget. Or even for a surplus, as was shown in Greenland when the excise duty on beer was drastically increased. Well, and if that surplus of money is then transferred to people who have nothing to spare, perhaps we will still see the world become a Garden of Eden instead of the hell we are now rapidly heading towards.



Queen loses to Uncle Sam



No communication



If every family on earth had its own car, we would run out of gasoline in fifteen years.



Washington Car Pool

[illegible][illegible][illegible][illegible]

Consumptie zal er altijd zijn



Het leven als fopspeen?

Voor zijn 'zelfverwerkelijking' (lees: 'geluk') staat de mens in feite maar één weg open: creatief leven. Dat is; spontaan gehoor geven aan de impulsen van zijn lichaam en zijn geest. In dit boek laat Hans Ferree zien dat het de mens langzamerhand vulstrekt onmogelijk wordt gemaakt om er nog enigelei spontaniteit en creativiteit op na te houden. We hebben in die grijze Oudheid al een verkeerde start gemaakt door ons te laten intimideren door de al of niet vermeende superioriteit van anderen. In de loop van tientallen eeuwen is die intimidatie uitgebreid tot een soort terreur die wij 'sociale pressie' noemen. Er worden ons van buitenaf allerlei normen van kracht en rijkdom, succes en interessantheid opgedrongen die onze eigen eestheid volkomen knol hebben gezet. Het lijkt wel of de mens zelf geen uitdrukking meer kan geven aan wat hij eigenlijk wil of zoekt, en daarom spiegelt hij zich steeds aan anderen. Aan de mensen in zijn omgeving. Maar ook aan verzonnen figuren uit de wereld van het amusement. Werkelijkheid en fictie, haalbare kaart en dagdromerij vermengen zich tot een verwarrende brij waarin de mens zichzelf en zijn kluts geheel is kwijt geraakt. Nieuwe trends volgen elkaar in steeds sneller tempo op en brengen de consument in een staat van onverzadigbare verslaving aan verandering.

En al hoor je tegenwoordig in modieuze kring steeds vaker de vraag: 'Waar zijn we eigenlijk mee bezig?', de overgrote meerderheid draait maar door. Want nadenken doet pijn en je weet toch niet hoe je moet ontsnappen aan 'het systeem'. Wie nog probeert spontaan gehoor te geven aan de impulsen van zijn lichaam en geest wordt door de rest voor gek of gevaarlijk verklaard en opgeborgen in gesticht of gevangenis. Er zit dus niets anders op dan onze zelfverwerkelijking te kanaliseren volgens de patronen die de maatschappij ons toelaat: imitatie en consumptie. Toch biedt juist de perfectie van het imitatie- en consumptietijdsgeest de mens tot nu toe ongekende mogelijkheden om gelukkig te worden. Daarvoor moeten we ons alleen nog bevrijden van enkele verouderde ideeën.

